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THEORIES OF TRANSLATION

(Theoretical Issues and Practical Implications)

For Students of Translation

By

Asim Ismail Ilyas (Ph.D)

1989

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TRASLITERATIONS

ḍ = ض
ṭ = ط
ẓ = ظ
c = ع
g̣ = غ
f = ف
q = ق
k = ك
l = ل
m = م
n = ن
h = هـ
w = و
y = ي

, = ء
b = ب
t = ت
t͟h = ث
j = ج
ḥ = ح
kh = خ
d = د
th = ذ
r = ر
z = ز
s = س
sh = ش
ṣ = ص

Short Vowels

a = فتحة ـَ
i = كسرة
u = ضمّة

Long Vowels

ā = آ
ī = اي
ū = وُ

Diphthongs

ai أَيْ
au = أَوْ

Preface

This book has been compiled and prepared as a textbook for 4th–year students of Translation to meet the requirements of syllabus with regard to Theory of Translation.

It consists of ten chapters that cover a variety of theoretical issues, as well as practical implications concerning translation in general. The majority of examples that are cited are from Arabic and English (which are the mothertongue and the foreign language students learn respectively).

Chapter One gives a brief historical prospective of translation, and the main ideas concerning translation that have been suggested over the centuries by Greeks, Arabs, and Western scholars up to the modern era.

Chapter Two presents some relevant terms and notions with the view of acquainting the students, though briefly, with some key terms and ideas related to translation theory.

Chapter Three tackles some of the main definitions, types, and models of translation that have been suggested by different scholars interested in the subject.

Chapter Four discusses the varieties of meaning, with emphasis on its types and relevance to translation theory.

Chapter Five discusses three essential issues in translation: formal correspondence, equivalence, and transference.

Chapter Six tackles the translation of literary text, and is divided into three sections that discuss the translation of dramatic texts, prose texts, and poetry, with some various arguments that have been forwarded concerning these issues.

Chapter Seven is concerned with the translation of religious texts, with reference to the translation of the Bible, and the Quran.

Chapter Eight is allocated to the discussion of scientific translation (i.e. the translation of scientific texts), and the main problems that hinder translation of such scientific and technical texts from English into Arabic.

Chapter Nine discusses the main problems of translation in general, with examples from English–Arabic translation.

Chapter Ten tackles the main and essential pre–requisites of good and successful translation, with regard to the translator's role in handling his task, and his capabilities and experience.

The textbook has been written in a simple language, considering the students' standards and background (as learners of English as a second language). This is why some key notions and ideas have been emphasized in more than one chapter of the text, which will be of benefit to the students.

The author admits that certain issues have been excluded from this book (such as machine translation, oral translation, etc.), because of the lack of space, on one hand, and the author's belief that the students have a stronger tendency for translations of literary and scientific texts on the other. The author has also avoided the discussion of such controversies as whether translation is an art in the first place, or a science; or whether the famous Italian idiom "traddutore, traditore", (i.e. a translator is a traitor) is true or false. Instead, attention has been concentrated on the more salient problems of translation, that are more often posed and discussed by scholars and theoriticians interested in the questions of translation.

The author finally admits that he has made much use of the works of J.C. Catford, Peter Newmark, Susan McGuire, Tudor Savory, and Eugene Nida; and admits responsibility for any misunderstandings or misrepresentations.

Asim I. Ilyas (Ph.D)
Mosul, 1988

CHAPTER ONE
A Historical Perspective of Translation

Translation is a very old human activity. If language is no longer considered to be a unique human achievement (since it has been found that some other animals also posses the capacity of communication such as bees, apes, dolphins, etc, though in a much more simple way), translation remains a unique human achievement that no other animal could share. The existence of different linguistic communities in the world (since different peoples speak different languages, in general), and the need among different peoples to communicate their experience and knowledge, led to the discovery of translation as a solution that overcomes the barrier of language and a means of conveying ideas, knowledge and experience from one culture to another.

In Europe, the first translator whose name has been recorded was the Greek slave Livius Andronicus who translated the Odyssey into Latin verse in about 240 BC. Among the translators of Greek–Latin literature were Naevius and Ennius who translated many Greek plays into Latin particularly those of Euripides. Cicero and Horace were among the well-known Roman translators, who were interested in translating Greek literature into Latin.

The views of both Cicero and Horace concerning translation had such a great influence on the successive generations of translators that some thought of translation , since highly influenced by their ideas, as a Roman invention. For Horace and Cicero, the translator's main duty consisted in attempting to produce a target language version in accord with the principle of "sense for sense" not "word for word": (non verbum de verbo, sed sensum experimere de sensu).

The Roman translators paid more attention to the Target language ne and did not subordinate themeselves to the original (Source Language) text slavishly. Educated Romans were able to read Greek since Greek was the language of culture. The Roman translators, therefore, presupposed their readers' acquaintance with the Source Language (i.e. Greek) text, and that encouraged them to make a creative use of the Target Language when undertaking the translation of a certain work (without being much concerned with the original text). When St Jerome was commissioned by Pope Damasus to translate the New Testament into English in 384 A.D., he followed Cicero's principle of translating "sense for sense"

A jump of several centuries brings us to an Eastern school of translation, i.e. the School of Baghdad, to which Arabian as well as European scholarship was much indebted. In fact, the beginning of Arabian interest in translation goes back to the Umayyad era.

Al-Salāh Al-Safadi speaks of two methods of translation: word-for-word translation, and sense-for-sense translation which was usually carried out at the level of the sentence. The former method was mainly associated with Youhanna bin al-Batriq and Ibn al-Na^{c}ima al-Humsi; but the latter one was associated with Hunain bin Ishaq and al-Jawhari (Khulousi 1982).

The Umayyad prince Khālid bin Yazīd encouraged the translation of the Greek and Coptic works on alchemy. The accession of the Abbāsids gave further attention and encouragement to translation. The Caliph al-Manṣur was a supporter of such translation too. Ibn al-Muqaffa^{c} embarked on the translation of works on logic and medicine in about 760 AD. The reign of al-Ma'mūn (813-833 AD) is usually described as the golden era of translation in Baghdad. He sent a deputation to the Emperor Leo the Armenian to get scientific books for translation into Arabic. The House of Wisdom (which is a literal translation for Bait al-Hikma in Arabic) was established in Baghdad in which the valuable translated books were installed Among the well-known and most celebrated translators of the nineth century were Quṣta bin Lūqa, Hunain bin Ishāq, and Thabit bin Qurra.

In the reign of the Caliph al-Ma'mūn, the works of many Greek scholars and philosophers were translated into Arabic such as the works of Aristotle, Plato, Galen, Hippocrates. The rise and progress of Arabian learning during the eighth and nineth centuries in Baghdad left its great impact on Europe. This is why many scholars admit that the west is much indepted to the

Arabs as pioneers of
(Nicholson, 1977).

In Toledo, which became a centre of translation in Spain, Arabic manuscripts were translated into Latin. Toledo attracted many Europeans among whom was Robert de Retines who in 1141–43 produced the first Latin translation of the Holy Quran.

The sixteenth century witnessed the translation of the Bible into many European languages in both Protestant and Roman Catholic versions. The first translation of the complete Bible into English was that of John Wycliffe which he accomplished between 1380–1384. The complete Bible appeared in 1488. Erasmus, the Dutch scholar published the first Greek new testament in Basle in 1516 which later became the basis for Martin Luther's 1522 German Bible. Luther's Bible became the foundation of modern German. The new testament was translated into Danish in 1529, into Swedish in 1526, and into Czech in 1579 etc.

...holars who were interested in translation such as Roger Bacon, Dante, ... Gianfranco Folena distinguished between vertical translation i.e. translation between an S. L. that has prestige and value as in the case of latin then, into a vernacular language of less prestige and value; and horizontal translation; i.e. translation between languages of similar prestige ... value as in the case of translating from Norman–French into English, then (McGuire 1980).

The medieval concept of translation as a writing exer...se and a means of improving style (which was suggested ... by some Roman scholars as Quintilian, in the first century A.D.) underwent some significant changes after the invention of printing techniques in the fifteenth century. In fact, ...eriod saw some serious attempts to fo...ul... a theory of translation

... French scholar Etienne Dolet (1509–46), who was executed for ...translating one of Plato's passages in ... way that implied disbelief in immortality, was one of the first theoreticians who made useful suggestions on the principles of translation ...ed five bas... ...ciples by which ... translator is supposed ... and tra... ...ccessfully ... one ...uage into another:

The translator ... fully understand the se... ...ng of the original author, ... free to clarify obscurities

2. The translator should possess a perfect knowledge of both the Source and Target languages.
3. The translator should avoid what is referred to as word-for-word renderings.
4. The translator is advised to use such forms of speech that are in common use on the part of the receivers of the translated text.
5. The translator should choose and use his words in an appropriate way so as to produce the correct tone.

Dolet's principles on translation had their impact on many subsequent scholars (e.g.: They are echoed in the writings of George Chapman 1559-1643).

The Elizabethan age was a great age of translation in England, and Europe. The overwhelming spirit of adventure and conquest had its effect on the spirit of translators of that era. Philemon Holland and his contemporaries endeavoured to expose the political and cultural aspects of the great nations of the past, and were more concerned with the subject-matter of the S.L. texts than with their manner of writing or literary skills. Many of the Elizabethan translators were not academic scholars. Thomas Nicholls was a goldsmith; Philemon Holland was a surgeon and headmaster of Coventry Grammar School. Philemon Holland translated from Xenophon, Livy, Suetonius, and Pliny. John Florio (1553-1625) translated Montaigne's essays in 1603 which Shakespeare made use of in his comedy "The Tempest"; and thus made English writers acquainted for the first time with a new literary form (i.e. the essay). Thomas Shelton's first translation of Don Quixote was produced in 1612.

The Platonic doctrine of the divine inspiration of poetry had its influence on translation as it implies the possibility of recreating the tone or spirit of the original poem. Sir John Denham (1615-1669) rejected the translation of poetry in a literal way. He believed that the translator's duty does not merely consist in traslating the poem as language into language, but that he should translate the poem into a poem; and that he has to add a new spirit to it to make up for the loss of certain aspects in the process of translation. In other words, the translator has to do his best in order to reproduce the original core of the poem as much as possible.

Abraham Cowley (1618-1667) goes one step further as he admits that he gave himself the right to take, leave out, or add what he thought it to be useful in his translations.

John Dryden (1631–1700) formulated three basic types of translation which he classified as:

1. **Metaphrase** (i.e. translating the S.L. text word by word; and line by line).

2. **Paraphrase** (i.e. translating the sense or meaning without attention to the original forms or style, in terms of the Ciceronian principle of translation: sense –for–sense).
3. **Imitation** (i.e. the translator being free to abandon the original text as he sees fit his work).

Dryden in fact, supports the second option (i.e. paraphrase) and suggests for the translation of poetry that:

a. The translator should be a poet himself in order to be able to render poetry.
b. The translator must be a master of both languages.
c. The translator has to understand the characteristics as well as the spirit of the original author.
d. The translator should conform to the aesthetic standards of his age.

Alexander Pope (1688–1744) seems to follow Dryden as he supports the second type of translation, and emphasizes the importance of careful reading of the Source Text in order to note the stylistic features and the spirit of the original poem.

The translators of the seventeenth century were accused of inaccuracy or unfaithfulness. Though Dryden was one of the most outstanding translators of his age, he was also accused of such inaccuracy particularly his translations of Juvenal (1693) and Virgil (1697).

The eighteenth century saw a variety of translations. Alexander Pope (1688–1744), and William Cowper (1731–1800) translated Homer into English verse. Pope's translation of Ilyad was produced between 1715–1720, but his translation of Odyssey appeared in 1725–1726.

Dr. Johnson (1709–1784) tackled the question of additions to the S.L. text in the process of translation and said that such additions were desirable if they added elegance to the text since the purpose of any author is to be read in the firstplace. Addressing the reader in his own terms was a general characteristic of the eighteenth century translators as they were influenced by the changing concepts of originality. The translator was thought of as a

painter or imitator; he was supposed to take into consideration the original (S.L.) subject as well as the receivers of his work.

Goethe (1749–1832) believed that there were three phases of translation. In the first phase, the translator gets acquainted with the foreign work, and the translator absorbs the meaning of the S.L. text in the second phase and tries to reproduce it in his personal terms. But in the third phase he tries to achieve perfect identity between the original work and his translated version by fusing the original with the new form and structure of the Target Language. Cowper's translation of Odyssey appeared in 1791. A. W. von Schlegal translated Shakespeare into German at the end of the eighteenth century. A book on the art of translation: Essay on the Principles of Translation, by Alexander Fraser Tytler appeared in 1791. The book put emphasis on three points:

a. A tpanslator should express the complete ideas of the S.L. work
b. That the style and manner or writing should be similar to that of the original text.
   That a translation should be characterized with the same ease of composition as that of the original text.

Tytler was of the view that the concept of paraphrase in translation, had caused the production of weak and loose new renderings, and suggested that the translator should not abandon the very original soul of his author

Indeed two contradictory views pervailed in the early nineteenth century. According to one view, the translator was conceived of as a creative genius who enriched the literature and language into which he translated (i.e. his mother tongue). The second view or tendency looked at translation as mechanical activity that aimed at making known to the T.L. reader some foreign work or author. In other words, the image of the ansiator was somehow ambiguous, and his role unspecified.

Shelly saw translation as an activity with a lower status. Friedrich Scheiermacher (1768–1834) suggested the use of a separate language (sub–language) for for the translation of literature. His suggestion was shared by some English transiators of the nineteenth century such as F.W Newman, Carlyle, and William Morris. Newman was of the view that a translator should reproduce all the peculiar features of the S.L. text as much as possible. Dante Gabriel Rossetti (1828–1882) was of a similar view as he suggested that the translator should give priority to the S.L. forms and language. William Morris (1834–1896) translated many works of literature

into English, such as Homer's Odyssey of which Oscar Wild said that it was a piece of art because it was not translated as language into language, but as poetry into poetry. The immense respect that translators showed to the S.L. language in their renderings that were addressed to the intellectuals only, led to the production of intentionally archaic and often obscure translations in the translators' endeavour to retain the peculiarities of the original language. The translator did not care for the ordinary English readers, and whether his translations were intelligible to them at all as long as they were appreciated by the intellectuals. The translator conceived of translation as an instrument of bringing the T.L. reader to the S.L. text and language.

This approach made the translator's style and expressive ability of less importance. The translators no longer looked at translation as a means of enriching their own language, and developed a growing pride in their own national language, and culture. Henry Wadsworth Longfellow (1807–1881) restricted the role of the translator more than his predecessors by suggesting that the translator's main duty was to report what the S.L. author said and how he said it notwithstanding what the S.L. author wanted to say.

Thomas Carlyle translated Goethe's Wilhelm Meister in 1824 which succeeded in convincing the English readers that German literature was worthy of reading. Edward Fitzgerald published six plays of Calderon in 1854. He also published the Rubaeiyyat of Omar al-Khayyam in 1859. Fitzgerald made a famous remark concerning translating that it is far better to have a live sparrow than a stuffed eagle. Instead of leading the T.L. reader to the S.L. text and language (as well as culture), Fitzgerald suggested that the translator can bring a version of the S.L. text into the culture of the target language. The Source text for Fitzgerald was seen as the rough clay from which the translator could mould the Target product (text) as a living entity

The main translation trends in the age of capitalism and colonial expansion up to the beginning of the twentieth century may be summarized as:

A The translator's approach of giving pre-eminence to the S.L. text over the T.L. (i.e. the translator does not find himself to be free in altering any portion of the S.L. text).
 The translator being free in departing from the original text as much as he finds it to be necessary.

C The translator's attempt to produce translations that are full of archaism in his endeavour to retain as much as possible of the original text.

The present century (the twentieth century) is rightly described as the golden age of translation in which a broad and most vigorous stream of translations flows in response to the increasing need and demand for further knowledge and acquaintance with foreign contemporary fields of knowledge, science, and literature (for instance, it has been estimated that translations were made from about 80000 scientific journals in 1967). The second half of the present century has seen the emergence of a considerable amount of theoretical studies on translation. Scholars from all over the world have tackled the many questions related to translation. They have not been agreed, however, on many of the most important issues and aspects of translation; and have often taken controversial stands concerning many theoretical issues.

Newmark, P. (1982) gives us an interesting and useful summary of the main contributions of the outstanding contemporary translation theoreticians. Mounin is interested in the relation between translation issues and Semantics, and opts for the linguistically – oriented theories of translation. Feorov thinks of translation theory as an independent linguistic discipline. Wuthenow, Kloepfer, and Carry adopt a literary approach to translation theory, i.e. they reject the linguistic approach. The Leibzig school (that includes Neubert, Kade, Wotjak, Jager, Helbig, and Ruzicka) classifies translation in accord with the invariant (i.e. cognitive or semantic) and the variant (i.e. pragmatic) elements. Catford, J.C. has made use of Halliday's Systemic Grammar Theory in the production of his Linguistic Theory of Translation (1965).Catford draws a clear–cut line between the co–text (i.e. linguistic or verbal context), ant context of situation (which is extra–linguistic).
Nida, E., (who is well known as a translator and theoretician on the translation of the Bible into various languages of the world) makes use of transformational grammar by suggesting eight model kernel sentences which are considered to be transitional stages between the structures of the S.L. text and the structures of the Target text. He also makes use of componential analysis in determining the T.L. equivalent He draws a line between linguistic translation and cultural translation. Newmark, P distinguishes between communicative and semantic translation. These and other relevant issues that are thought to be useful to the student of translation will be discussed in the following chapters of this book.

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CHAPTER TWO
Some Relevant Notions

Translation: Translation is an operation that is performed on languages (two or more) in which the source text is replaced by the target text on the basis of eqivalence between both texts (lexis and grammar of the source text are replaced by equivalent lexis and grammar of the target language; and the source language phonology(or graphology)is also consequently replaced by target language phonology or graphology

Language: Language is the most important system of communication. Language is manifested in vocal movements that generate soundwaves (or hand movements that leave visible marks whether ink or else) on one hand, and is related to specific events or objects etc, in a real situation, on the other hand. Both vocal movements (and hand movements) as well as the objects and events of situation are outside the system of language, i.e. phonic and graphic substance are extra-linguistic. Language is "form" or "patterning" which is manifested in medium substance. The internal levels of language are phonology and graphology; but the formal levels of language are lexis and grammar.

The relation between language and situation is called context, or contextual meaning.

It is by virtue of language that we are able to express our ideas, feelings, and experiences to others as well as sharing those of our fellow human beings. It is mostly through it that culture is transmitted from one language to another (as in the case of transmitting culture through translation); and from one generation to another in the same linguistic community. One should not forget however, the social role and function of language as a means of social contact among people. In other words some parts of language carry no information such as the social remarks about weather "good morning", etc.

Linguistics: Linguistics is usually defined as a scientific study of language. It aims at giving us a better insight with regard to the nature, mechanism

and analysis of language. There are many types of linguistics which are usually classified in accordance with the focus of interest shown in language.

General linguistics: General linguistics deals with such issues as that of what language is, and how it functions.

Descriptive linguistics: This branch of linguistics is usually concerned with the description of a certain dialect, register, or text etc.

Contrastive linguistics: This branch of linguistics is interested in comparing two or more languages, dialects, registers, idiolects, texts; or two or more historical periods in the life of a language.

Applied linguistics: This branch of linguistics is concerned with the field of language teaching and the application of linguistics to fulfil such purposes. The theory of translation too is classified as a theory of applied linguistics.

There are other types of linguistics or linguistic studies in which language is usually studied in relation to another discipline as is the case with psycho–linguistics (which studies language in relation to psychology and tackles such issues as language acquisition); socio–linguistics (which is concerned with such issues as how the social and cultural background of the speaker condition his use of language); stylistics (i.e. how linguistics is applied to the study of literature and literary language), and communication engineering (i.e. how language and machines work for the purpose of achieving a better standard of communication as in the application of machines for the purpose of translation, i.e. Machine Translation).

Different linguistic schools and linguists have tackled language differently, and from different angles. Some linguists consider language to be a form of knowing (as is the case with transformational Generative linguists such as Chomsky) but others take language as a form of doing (as is the case with the Systemic school). Some relate language to the non–linguistic context of situation (Malinowsky, Firth, Catford, Halliday, etc), whereas others prefer to study language apart from the non–linguistic world in which it is used, i.e. relying on sense relations only (as is the case with Katz and Fodor). In the absence of a fully adequate linguistic theory that could be comprehensibly reliable, one has to make use of different linguistic criteria for the purpose of a better understanding of language.

Performer: i.e. speaker when the medium used is speech, and writer when the medium used is written language.

Addressee: one who hears the spoken words that are addressed to him in spoken language, and one who reads them (reader) in written language.

Medium-Form: What is meant by medium-form is phonology (in spoken language), and graphology (in written language) which manifest lexis and grammar.

Medium-substance: This term refers to phonic substance which is made use of in spoken language, and graphic substance that is used in written language.

Situation (situation substance): What is meant by this term is the specific bio-socio-physical environment at a specific time and place, in which a speech act takes place between specific participants (usually two or more; though sometimes a person speaking to himself is thought to fulfil the roles of both the speaker and the addressee).

Context (Contextual Meaning) Context is the relation between lexis and grammar (i.e. the formal levels of language) on one hand, and the situation on the other hand. This relation usually constitutes the contextual meaning of an utterance.

Unit: A unit is a stretch of language activity that carries a pattern of a particular kind. In English phonology, there are the units of tone-group, foot, syllable, and phoneme. In English grammar, there are the units of sentence, clause, group, word, and morpheme. The tone-group is the highest unit on the phonological rank scale, the sentence is the highest unit on the rank scale in grammar:

Grammar	Phonology
sentence	tone-group
clause	foot
group (phrase)	syllable
word	phoneme
morpheme	

Rank-Scale: This is a scale on which units are arranged (grammatical, or phonological) in a hierarchy. A unit at any rank functions in the structure of the unit above; and consists of one or more of the units below on the rank-scale. A unit sometimes operates in the structure of a unit at the same rank, or at a lower rank. This case is called rank-shift.

e.g. 1:He met Suzan at the patry. 'He' is subject. 'met' is predicate. 'Suzan' is complement. 'at the party' is adjunct, and this adverbial group functions as an exponent of the adjunct in the structure of the clause.

e.g. 2:The girl at the party is Suzan. The adverbial group 'at the party' in this instance is in fact rank-shifted because it functions as an exponent of the qualifier in the structure of the nominal group 'the girl':

'the girl' ←—— 'at the party'.

Structure: This term means an arrangement of elements. The elements of structure in the English clause are: the subject(S.), the predicate (P), the complement(C), and the adjunct (A):

e.g.: John helps Jane.

The man called John helps the woman called Jane.

The two sentences have the structure SPC (i.e. subject, predicate, complement).

He sleeps. (This sentence has the structure SP).

He walks slowly. (This sentence has the structure SPA).

He makes tea quickly (This sentence has the structure SPCA).

Level–shift: By level–shift is meant the translation of one source language level of language by a different target language level that shares the same substance. Since lexis and grammar are the only two levels of language that share the same substance (that of situation), this form of shift is possible only between them. This is tantamount to saying that a source language lexical item can be translated by a target language grammatical item: or a source language grammatical item can be translated by a target language lexical item,. Such a translation is called level–shift.

Category–shift: This type of shift entails departure from formal correspondence (or formal similarity). It may be subdivided into: unit–shift, structure–shift, class–shift, and intra–system shift.

Collocation: What is meant by collocation is that certain pairs of words have a stronger tendency for lexical company (i.e. items occurring together in a sequence) or have a strong probability of co–occurrence. Some other lexical items have a weak probability of co–occurrence. Unlike grammatical structures (the nominal group for instance), there is no such natural headword or focal point in a collocation. When one is interested in a certain lexical item (on some grammatical or contextual grounds), it is called 'node' or 'nodal item'; and the items that collocate with it are called the collocates of the node. In the following sentence:

The waiter spilt the juice on the floor.

If 'waiter' was chosen as the 'node' of the above collocation, 'juice' would be considered as one of its collocates; but if 'juice was chosen as the nodal item, 'waiter' would be one of its collocates. The collocates within a collocation define and specify each other by the elimination of some other possible meanings. Let us look at the following example (chair) in:

1. He sat in a chair.
2. He has accepted a university chair
3. He will chair the meeting.
4. He was condemned to the chair (i.e the electric chair).

Although collocation is somehow determined by meaning, it sometimes can not be easily predicted in terms of the associations of ideas. One can say 'blond hair' but one can not say 'blond dress' even if the dress was exactly of the same colour as that of the hair. Similarly , one says rancid butter, but sour milk, and addled eggs. In collective words too, the difference between such terms can not be given a semantic explanation: flock of sheep, herd of cows, school of whales, pride of lions, bunch of keys, a pack of cards, etc.

Different languages differ in the way collocations are formed. In English the item 'moon' and the colour term 'blue' can collocate (i.e. become collocates of each other); as in the case of "once in a blue moon" but in Arabic this does not take place. The lexical items 'high' and 'time' in the construction 'it is high time that...' for instance do collocate in English; but in Arabic one expresses such a signification in a different way. Even when it is the case that similar collocations take place in different languages as is the case with collocation of the lexical item 'face' and the colour term 'black' in both English and Arabic, they may signify different meanings. In English 'black–faced' designates anger and fury, but in Arabic, this collocation (of 'face' + 'black') denotes disgrace or humiliation.

Total Translation: Total translation represents ordinary translation that is practiced by thousands of people all over the world. In total translation, one replaces the Source language lexical and Grammatical items, besides replacing the Source langbage phonological/graphological items by non–equivalent Target language Phonological/Graphological items.

Phonological Translation: This type of translation is carried out at the level of phonology only; in which Source language phonological items are replaced by Target language phonological items on the basis of relationship to the same phonic substance.

Graphological translation: This type of translation is restricted to the level of graphology; in which Source language graphological items are replaced by equivalent Target language graphological items on the basis of relationship to the same graphic (or graphetic) substance.

Lexical translation: This type of translation is carried out on the level of lexis only (i.e. it is restricted to the level of lexi only). In lexical translation, Source language lexical items are replaced by equivalent Target language lexical items on the basis of relationship to the same situational substance.

Grammatical translation: This type of translation is carried out at the level of grammar only, on the basis of relationship to the same situational substance.

Formal meaning: i.e. linguistic meaning (excluding the non-linguistic varieties of meaning). Formal meaning consists of syntagmatic and paradigmatic relations into which an item enters.

Transference of meaning: In translation, transference sometimes takes place, which in fact is a separate process and totally different from translation. Transference takes place when the translator cannot find an equivalent in the Target language for a certain Source language item, (i.e. carrying over some Source language meaning into the Target language).

Transcoding: This is a process in which one expresses the same message in a different code as is the case with switching from the written code of language to the spoken code, or expressing a certain verbal messege in terms of the morse code etc.

Transliteration: By transliteration is meant the replacement of Source language letters (i.e. graphological units) by non-equivalent Target language letters, on the basis of a set of conventionally established rules. In other words Target language letters are not selected on the basis of relationship to the same graphic substance.

Transcription: This process is in fact a written representation of the phonological units in which the letters (or graphological units) are not in a one to one relationship with the phonological units.

e.g. The word "book" consists of four letters; but three phonological units only in transcription: /buk/.

Dialect: This refers to a language variety in relation to the performer's characteristics in a geographical dimention (American English British English, Scottish English), or temporal dimention (Elizabethan English, Middle English, Modern English, etc), or social dimention (Upper-class English, Non-upper-class English etc.).

Idiolect: This term refers to a language variety in relation to the personal linguistic features of the performer, such as a tendency to frequent use of certain lexical items, grammatical forms, or the adoption of some new pronounciations, etc.

Style: This is also considered to be a variety of language in accordance with the type of relationship that holds between the performer and the addressee (whether formal, colloqual, intimate, frozen, casual).

Mode: By mode is meant a variety of language in accord with the medium employed (whether it is the spoken medium, or the written one).

Register: This is also a variety of language in relation to the wider social role that is played by the performer (scientific register, religious register, etc..). For Halliday (1978), register refers to the fact that language varies according to the type of situation. Some linguists and scholars are no more in favour of the term register as is the case with Crystal and Davy

(1969) who introduce the term "province" which stands for linguistic variation in accordance with the type of professional activity; and Mason's (1982) proposal of "domain" which he defines as the social context. (Emery, P.G 1988).

Zero equivalence: This term refers to the absence of the corresponding or paralel T.L. term in the equivalent T.L. structure, despite the fact that it exists in the T.L. (e.g. the definite article.)

Nill equivalence: This term refers to the absence of the paralel T.L. term from the equivalent T.L. because it does not exist in the T.L. (e.g. the indefinite article in Arabic).

Conditioning factors: The cotext (linguistic factors), and the context (situational factors).

Translation rule: A statement about probability of textual equivalence for human translators which takes the conditioning factors into consideration.

Translation-algorithm: A translation rule for Machine Translation based on the Co-text.

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CHAPTER THREE
Translation: Definitions, Types, & Models

There is no unanimous agreement on the definition of Translation, nor are translation theorists agreed on the types and models of translation.

According to Ray (1962), translation means the transference of meaning from a language into another. Savory (1973) too is of the view that translation is concerned with the conveyance of meaning and style of the source linguistic text into the target text. For Belyalyev also (Buzelli 1969), translation is a process by which thoughts and ideas are transferred from one language into another. Tweney and Hoemann (1976) define translation as the process in which meaningful utterances in one language are converted into meaningful utterances in another linguistic system. Seleskovitch (1976) considers translation as a substitution of a sequence of symbols in one language by a sequence of symbols in another language entailing the transference of source language meaning into the target language. For Newmark (1982), translation is "a craft which attempts to replace a written messege and/or statement in one language by the same messege and / or statement in another language"

Some other scholars reject the suggestion that translation involves transference of meaning from the source text into the target language text. Nida (1974) believes that translation is concerned with the reproduction of the closest equivalent of the source language text (or textual material) in the target language (i.e. translation is based on equivalence not transference. Catford (1965) too rejects such a definition of translation and disagrees with Dostert who defines translation as "the transference of meaning from one set of patterned symbols into another set of patterned symbols", since Catford believes that meaning is the property of a language i.e. an SL text has an SL meaning, and a TL text has a TL meaning).

Types of Translation:

Roman Jacobson (1959) classifies translation into three types:

1. Interlingual translation: i.e. translation proper, in which the S.L. text is replaced by equivalent material from the T.L. Yet, Jacobson believes that no full equivalence is possible , and that even synonymous signs do not yield full equivalence; since each sign has a set of unique associations and connotations.
2. Intralingual translation: (or rewording): This type means or refers to interpreting the verbal signs in a certain language by another set of verbal signs in the same language. This process may also be called paraphrase, as is the case with paraphrasing a certain poem or a literary text.
3. Intersemiotic translation: This is a form of transmutation in which one interprets certain verbal signs by sings of a non–verbal system.

Popovic A. (McGuire 1980) classifies translation in terms of four types of equivalence:

1. Linguistic equivalence (i.e. a word–for–word translation).
2. Paradigmatic equivalence (i.e. emphasizing elements of grammar).
3. Stylistic equivalence: (i.e. aiming at the reproduction in the T.L. of the expressive identity of the S.L.).
4. Textual (syntagmatic) equivalence (i.e. emphasizing formal similarity between the S.L. and the T.L. texts).

Some linguists have considered translation as an innate and natural skill in bilinguals, a sort of translation competence in the Chomskyan sense or implication (Newmark 1982). By "natural translation" they mean any translation practiced by bilinguals who have not got any previous training in the field of translating. Seleskovitch on the other hand, suggests an interpretive translating theory in which she bases her argument on "sense" and not on the linguistic units of words or sentences; and emphasizes the translator's necessary awareness of the purpose behind the utterance, not of language and contrastive linguistics, (Ibid).

Nida on the other hand suggests two main types of equivalence:

1. Formal equivalence: in which the translator focuses his attention on the similarity of form between the S.L. text and the T.L. text as well as on the content, inorder to enable the T.L. reader to grasp and understand as much as possible of the original text.
2. Dynamic equivalence: What Nida means by dynamic equivalence is that the translator has to reproduce an equivalent effect on the receiver

as that experienced by the S.L. receiver (i.e. establishing a similar relashionship between the T.L. receiver and the T.L. messege as that between the S.L. receiver and the S.L. messege). It is in accordance with this principle that Nida cites J.B. Phillips' rendering of Romans 16 where the idea of 'greeting with a holy kiss' is rendered as "a hearty hand–shake" which goes also with the target language culture.

As for Catford (1965), he classifies the types of translation in accordance with three factors: extent, level of language, and rank.

1– Translation types according to Extent:

A. Full translation: i.e. replacing all the S.L. textual material by by equivalent T.L. material without leaving any part untranslated, nor implanting S.L. meaning in the T.L. by transference.

B. Partial translation: This type of translation implies that some part of the S.L. text does not have an equivalent in the T.L., and that the translator resorts to transliteration and transference in such circumstances.

e.g. Quran, ch. 97, line 2: (ليلة القدر خير من الف شهر)

The Night of al–Qadr is better (in worship) than a thousand month.

The translator may make use of explanatory footnotes in such a case, in order to explain the difficulty of rendering such problematic instances.

2. According to level:

A. **Total translation:** i.e. translation proper in which all the S.L. levels are replaced by T.L. levels. (S.L. lexis and grammar by equivalent T.L. lexix and grammar; and S.L. phonology/graphology by non-equivalent T.L. lexis and grammar).

B. **Restricted translation:** i.e. translation is restricted to a certain level of language only (phonology, graphology, lexi, or grammar).

a. Phonological Translation:

This is a type of restricted translation in which the S.L. phonological units are replaced by equivalent T.L. phonological units on the basis of being related to the same phonic substance. It may be the case however that an S.L. phonological item has more than one possible T.L. phonological equivalent unit, and the translator in such a case has to select the nearest one.

Phonological translation is sometimes practiced by actors and mimics deliberately when assuming a foreign or dialectal pronounciation; and it may also take place in the imperfect and faulty pronounciation of learners of some foreign language.

Phonological translation is useful in film–dubbing; in which the translator tries to select such equivalents that match the S.L. phonological forms that are uttered by the S.L. performers.

In the translation of poetry too, the translator may attempt to look for such T.L. sounds that correspond to some of the S.L. sounds since form is of a unique importance in poetry.

b. Graphological Translation:

This is also a type of restricted translation in which the S.L. graphology is replaced by equivalent T.L. graphology on the basis of relationship to the same graphic substance.
e.g.. English "N" Greek "η"

Unlike phonetics that describes the phonic substance in a scientific and specific way, there is no graphetic theory unfortunately, which, if existed, would provide some adequate description of graphic categories. This is why the question of graphological equivalence is much more difficult than the phonological one.

Typographers sometimes make use of graphological similarity or graphological translation in order to add a special flavour to the written text. For instance, some titles of books on Arabis or Islam are presented in Arabic–looking graphology or English letters; which entails a sort of semi–graphological translation: (Arabic)

C. Lexical Translation:

This type of translation is also a type of restricted translation in which an S.L. lexical item is replaced by an equivalent T.L. lexical item on the basis of relationship to the same situation substance. The process of picking a few words from a foreign language and employing them in utterances of the speaker's mother–tongue is an instance of such translation (on the level of lexis only). e.g.: This is the rajul I shufed.

D. Grammatical Translation:

This type of translation too is among the restricted ones in which the S.L. grammatical item is substituted by an equivalent T.L. grammatical item on the basis of being related to the same situational substance. (Lexical translation, grammatical translation, and total translation share the same substance, «situation».

Translation types according to the notion of Rank:

a. Word-to-word translation: This type of translation, as is clear from its name, is word-oriented, (i.e. established at the word rank). The translator in this type of translation handles the text word by word. Such a method of translation can be useful in throwing light on the nature of the S.L. lexi and grammar, since it slavishly follows the S.L. grammatical structures. e.g..
He went home (English) هو ذهب بيت (Arabic word-to-word translation).

b. Literal Translation: This type of translation is also word-oriented, but it does not follow the S.L. grammar as is the case with word-to word translation. The translator in this case adopts T.L. grammar.
e.g.. He went home. (S.L.) ...... (T.L.). ذهب الى البيت
He went to school (S.L.) ...... (T.L.). ذهب الى المدرسة

C. **Literary Translation:** Unlike the preceding rank-bound two types of translation (i.e. word-to-word, and literal), literary translation is rank-free (i.e. not restricted to a certain grammatical rank). The translator aims at reproducing a similar effect on the T.L. receiver as that of the S.L. one. The translator is not concerned with the S.L. text as a form but with the messege and how to express it in the T.L. This is what Nida calls "dynamic equivalence", and what Catford calls "free translation" or "literary translation". e.g.:

Once in a blue moon (S.L.) if translated according to the word-to-word method or the literal approach whould not be acceptable: مرة في قمر ازرق ; but it can be successfully rendered by finding an equivalent messege in the T.L.: نادراً جداً

As for Newmark, he proposed two main types of translation (1982); i.e. the communicative method and the semantic method:

1. The communicative approach of translation:

In this method, Newmark suggests that the translator aims at producing the same effect on the T.L. receiver as that of the original S.L. text on the S.L. receiver. This in fact is not much different from "free" or "literary" translation. Communicative translation is subjective as the translator tries to create an effect on the T.L. reader or receiver equivalent to that experienced on the part of S.L. receivers. In this approach (the communicative method), the translator gives himself the right to remove obscurities, to eliminate repetition, and specify generic terms. In other words, the translator tries his best to make the thought and cultural content of the original more accessible to the reader. The language that accompanies actions or stands for it as well as texts that contain recommendations, instructions and value-judgements should rather be communicatively translated according to Newmark. In communicative translation, the messege is the most important thing, and the translator has to make the T.L. receiver think, feel, and / or act in a way that is almost equivalent to that of the S.L. reader or receiver. In fact, communicative translation emphasizes the force of the messege more than the content of the messege. When the translator thinks that the original text has to be improved or that it requires a new arrangement, Newmark recommends the communicative approach, because such a translation seems to be smoother, simpler, clearer, and more direct (Ibid).

2. The semantic Approach (or method of translation):

Semantic translation tries to render the S.L. formal and contextual meaning of the original texts as accurately as the semantic and syntactic structures of the original S.L. text aloow. The semantic method of translation concentrates on the messege itself rather than on its effect or force.
e.g.: الكلب يعض

semantic translation into English: This dog bites.
communicative translation into English: Beware of the dog!

In semantic translation, the translator sometimes finds himself obliged to interpret or explain the text (a metaphor for instance) if he feels that it is meaningless to the reader.

Communicative and semantic translation sometimes coincide especially in the case when the text contains a general rather than culture-specific messege, and when the form and content of the messege are equally

important. Sometimes, a part of the text requires a semantic approach whereas another part of it has to be communicatively treated and translated.

A semantic translation, however, tends to be more complex, more concentrated, inclusive of more details, and follows the content rather than the intention of the author of the original text, or the resultant effect. It may involve loss of meaning, and sometimes results in poorly written and repetitive text. One should not forget however, that repetition is sometimes a linguistically relevant feature that the translator has to take care of and reproduce its effect:

e.g. De Gaulle's 18th June 1940 broadcast: «Car la France n'est pa seule! Elle n'est pas seule! Elle n'est pas seule!

The semantic approach:

«For France is not alonel She is not alone! She is not alone!
The communicative method: «For remember this, France does not stand alone. She is not isolated».

In semantic translation, the translator's main concern is being loyal to the authour of the original text, more than anything else whereas in communicative translation, the translator is more concerned with the force and effect of the messege on the receiver.

As for Savory (1969), he classifies translation into two main types: literary, and non-literary translation.

1. Literary Translation: This type of translation, according to Savory, comprises the translation of all forms of writing in which the form is not less important than the content. This includes the translation of prose into prose, poetry into poetry, and poetry into prose.
2. Non-literary Translation: This type of translation includes the translation of all scientific and technical material in which the content (or the matter) has the priority over the form (or manner). The translator's main concern is to reproduce the information of the original text with a high degree of accuracy.

Models of Translation:

The models of translating that have been proposed by many scholars and theorists reflect two main concerns regarding the procedures that take place in the process of translating. The first concern is that analysing and comprehensibly understanding the meaning of the source text. The second concern is the selection of an appropriate target language equivalent for the source text material.

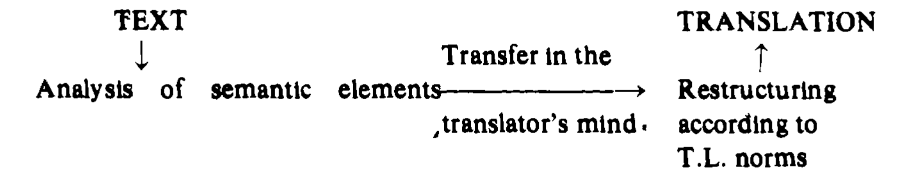
Nida (1964) divides the first phase into many stages: analysis of the lexico-grammatical features of the source language text; discourse analysis which considers the meaning of the text as a part of the wider context of the total relevant discourse; analysis of the communicative context of the total relevant discourse; analysis of the communicative context that takes into consideration the situational features of time, place, audience, intent, and response; as well as analysis of the cultural meaning of the source text since an utterance can not be detached from the total cultural setting of the S.L.

As for the second phase in the process of translating, Nida's T.L. equivalent is based on or reproduced in accordance with the norms of the T.L.

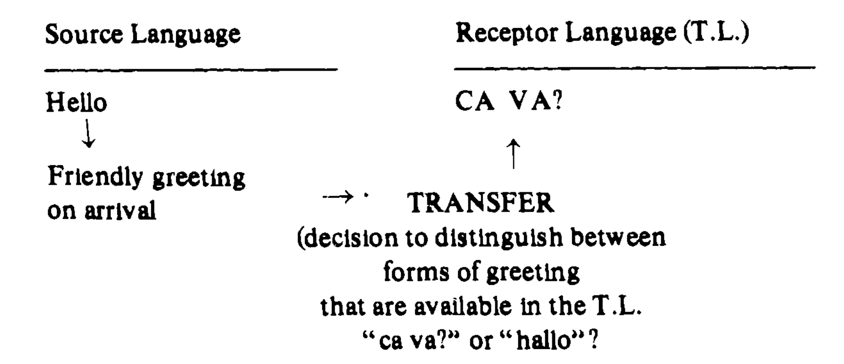
Nida and Taber (1974) discuss the process of translating in terms of two systems. The first system sets up a series of rules which can be applied to the surface structure of the S.L. text. The second system consists of three stages:

a. The analysis of the surface structure of the S.L. text specify the semantic elements.
b. The transference of the analysed material in the translator's mind from the S.L. medium to the T.L. medium.
c. Re-structuring the transferred material in the translator's mind in such a way that makes it go with the T.L. norms.

Nida's model of the processes involved in translating reflects the stages as in the following diagram:



McGuire (1980) explained Nida's diagram by applying it to the translation of an interesting instance, that of the English greeting term "hello" and its translation into French:



In French, there are two forms of greeting , when meeting a person, i.e. 'ca va?'; and 'hallo'. The first is used when meeting someone and greeting him face to face; whereas the second form (hallo) is used for greeting when answering the telephone. English unlike French does not distinguish between the two situations since the term 'hello' is used in both situations. When one translates such an instance from English into French, the translator has to decide whether to select the first term or the second, but his decision should be based on the type of situation in order to choose the appropriate equivalent. German too, like French but unlike English, draws a distinction between the two situations, and makes use of two forms of greeting: "Wie geht's ihnen?" for face to face greeting; and "hallo" when answering a telephone.

As for Newmark, (1982) the process of translating consists of three stages:

a. The analysis of the various linguistic and extra–linguistic aspects of meaning as well as taking into consideration the intention of the S.L. writer.
b. In the second stage, the translator is mainly concerned with direct translating procedures or, on the basis of corresponding syntactic structures or in terms of a logical interlanguage.
c. The text is re–structured in accord with the norms of the T.L.

Dutra (1984) suggests the following model of translating:

A ———→ MI —C1—→ R/T/A2 ———→ Mi — C2 —→ R2.

i.e. 'A' stands for the source text author. 'MI' stands for the original messege. 'CI' represents the original code or source language. 'R' stands for the receiver of the source text. 'T' stands for the translator. 'A2' stands for the new author of the target text . 'Mi' represents the messege that has been restructured by the translator. 'C2' stands for the second code, or the target language. 'R2' stands for the target language receptors.

In other words, an author has transmitted a messege (which is his) via a certain code (the S.L.) to a receptor (who is the translator in this case) or the new author, who undertakes the rendering of the messege in terms of a different code (the target language) to the T.L. receptors.

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CHAPTER FOUR
Meaning and Translation

The science that studies 'Meaning' is called Semantics. Meaning has been the centre of attention on the part of many scholars since ancient times, and has been tackled in different ways at different times. The problem, in fact, is that Semantics has not been able to forward an answer to every question related to aspects of meaning. What 'meaning' is has always been a controversial question. Meanings, on the other hand, are not usually stable, but subject to continual changes because of certain linguistic and extra-linguistic factors. Another problem is perhaps that statements on meaning can not be tested or verified in an empirical or scientific way. One may cite Lewis Caroll's famous statement in "Through the Looking-Glass" in this respect: "When I use a word', Humpty Dumpty said in a rather scornful tone, "It means what I choose it to mean- neither more nor less"

The study of meaning is not a one-dimentional and independent discipline, but is related to a variety of aspects of human knowledge and experience in life (the linguistic text, the extra-linguistic context of situation relevant to the linguistic form, including the participants in the speech act, as well as the environment in which the speech act takes place.)

Meanings change considerably in the course of time because of many factors. Among such reasons that have been mentioned by linguists as well as scholars interested in the question of meaning is 'coincidence', (as in the case of modern military 'tanks' that have been given this name because of a secret desision in the first world war to deceive the Germans and make them think that water tanks were being despatched (Palmer, F. 1981). Another reason that has been mentioned is that of 'need', (the word 'car' was a poetic word for 'chariot', but with the invention of the motor car, need made it acquire a new meaning).

Such changes in the meaning of words are perhaps a reflection and outcome of parallel changes in [illegible] [illegible]cts [illegible] life including customs, social organization and [illegible]ecture, [illegible]tific progress, etc; (Robins, R.H. 1981). Barber, C., 1975 relates semantic change to [illegible]ch factors as polysemy, changes in the referent, shift in the focus of interest, narrowing and widening of meaning, as well as figurative use of language.

Semanticists and linguists have often emphasized the fact that the noun 'meaning' and the verb 'to mean' have different significations (Lyons, J. 1978)

Let us consider the following examples from English:

1. What is the meaning of "fairy"? (i.e. its signification).
2. She did not mean to hurt you. (i.e. it was not her intention).
3. Life without faith has no meaning. (i.e. no value)
4. Dark clouds mean rain. (i.e. signal rain).

The word 'meaning' in 1. could perhaps be substituted by "signification" The verb "mean" in the second sentence may be substituted by the verb 'intend' In the third sentence, the word 'meaning' may be replaced by 'value' As for the verb 'mean' in the fourth instance, one may replace it by the verb 'signal' The word 'meaning', however, is an English word with specific English meanings, that are derived from its relations within the English language. The equivalent of this word in another language does not necessarily have the same types of significations (as it is explicit in its German equivalent 'bedeutung' and French equivalent 'signification'; which do not seem to have the same meanings). It may be interesting to mention that the Arabic equivalent of "meaning: معنى , and "mean: يعني" have some overlap with the English significations of the two words under discussion:

1. ما معنى باب (signification).
2. لم اعني ايذاءك (intend).
3. لامعنى للحياة من غير ايمان (value).
4. الغيم الاسود في اذار يعني المطر (signals).

As already mentioned above, meaning has been tackled from different angles, by different scholars or schools. (the Nominalists, the Mentalists, the Behaviourists, etc.). In what follows, some relevant views will be discussed.

The Naming View:

naming view is considered to be one of the oldest views of meaning. al and very old example of this approach is found in Plato's view one should th 'word' as 'signifier' and the object (thing) for ch the word sta (F mantics 1981). Bertrand R the no one can understand the word 'cheese' unless he nonlinguistic acquaintance with cheese, an item from the world of experience, (Jacobson, R., 1959). Such a view concerning meaning has been ct to critical arguments. In the first place, the view includes nouns that to things, but excludes the other parts of speech such as verbs, positions, adjectives, etc, which do not in fact stand for things as do (verbs may denote actions or events, prepositions usually denote relations, adjectives signify qualities and characteristics, etc). The second problem with the 'naming' approach is that not all names refer to real objects as is the case with fairy which has no real existence in the world of experience.. Even when it is the case that a word does not refer to an imaginary item, it may refer to something that is not a physical item (as is the case with such words as: love, hope, hatred, despair, etc.). One should take into consideration the fact that even when some words refer to concrete objects, they often refer to various types of that item (as is the case with the word 'chair' which may be referring to a 'stool', a 'settee', a wooden chair', a 'steal chair', an 'arm-chair', etc). Whorf is of the view that facts are unlike to speakers whose language background provides for unlike formulation of them" (Jackobson 1959). In the newborn literary language of the Northeast Siberian Chuckchees, a 'screw' is rendered as "rotating nail"; 'chalk' is rendered as "writing soap", 'tin' is rendered as thin iron", 'steel' is rendered as "hard iron", 'watch' as "hammering art" etc (Ibid). Different languages differ in the way they classify objects and things.

The colours of the rainbow (or spectrum) which are a universal physical reality are classified differently by different languages (as it is the case that the spectrum is classified in some languages in terms of three colour terms only, and Navaho may serve as an example). Universal items may differ in gender in different languages. The 'moon' in English is feminine, but it is masculine in Arabic. In Arabic 'sin' is masculine; but it is feminine in German: "die Sunde" The word 'life' is feminine in Arabic , but it is masculine in Czech. The noun 'river' is masculine in Arabic , but it is feminine in Greek. Such differences, however, may become very problematic in translation when they are used in a symbolic way as in

poetry. If such a difficulty is encountered in relating words to objects, the difficulty will be certainly multiplied in the attempt to relate sentences to the items or objects in the world of reality.

The Mentalistic (Conceptual) View:

Mentalists (conceptualists) think of meaning in terms of concepts or ideas (which are also called 'mental images'). The well-known Swiss linguist Ferdinand de Saussaure's notion of the linguistic sign is an example of such a mentalistic approach. Saussaure's linguistic sign consists of a 'signifier', (i.e. a sound image), and a 'signified' (i.e. a mental image or concept) that are linked by means of apsychological bond(or associative bond) in such a way that both are inseparable like the two sides of a sheet of paper of which no side can be torn without damaging the other side as well. As for Ogdon and Richards, the linguistic sign is seen as a triangle in which the relation between 'symbol' (i.e. the linguistic element or expression) and the referent (i.e. the object in the world) is via 'thought or reference' (i.e. the mind'.

The mentalistic approach too has been strongly criticized as to the nature of the psychological bond or link; and because the human mind is inaccessible, and that the mentalists' arguments can not be tested or verified, their argument has been accused of being a "ghost-in-the-machine- argument, since it does not rely on observation but on reason only.

Behaviourism:

Behaviourism, is a well known psychological theory associated with such scholars as Watson, Bavlov, and Weiss. Linguistics made use of this theory in many areas of research and study, and this perhaps led to the development of a branch of linguistic studies that relate linguistics to psychology, "psycho-linguistics. As for meaning, Bloomfield is one of the earliest linguists who made use of it as he analysed meaning of a linguistic form in terms of the situation in which the speaker utters it, and the response it calls forth in the receiver (or listener) (Bloomfield, 1926). In other words, Bloomfield tried to define the meaning of a linguistic forms as the relation between the Stimulus and Response which can be assessed by resort to the predisposing factors, by the help of scientific description of all relevant items (a description of the sort which describes 'water' as H2O' and 'salt' as NaCl'). He suggested that the study of meaning should be

excluded from linguistic studies until we are able to make such a use of science in giving such specific and accurate describtion of any item.

Bloomfield has been criticized, however, for not being able to distinguish between various types of meanings; since the contextual meaning of 'salt' in its everyday usage (i.e. with its denotations and connotations) is definitely different from that of NaCl (which is the chemical name given to Sodium Chloride). His notion of 'predisposing factors, that determine the Stimulus–Response formula has been also accused of circularity and nonobjectivity which mentalism was accused of.

Linguistic Meaning (Sense Relations):

Some linguists and scholars, such as Katz and Fodor (Katz and Fodor, 1963), limit the scope of meaning and semantic studies to sense relations only, i.e.they exclude the context of situation, or the non–linguistic world of experience. Such linguists have been primarily concerned with "sentence meaning" rather than "utterance meaning" They are of the opinion that one may rely on his linguistic knowledge only in deciding whether a sentence is anomalous, contradictory, ambiguous, presuppositary, etc,:

1. His car has green ideas.
2. Her stupid brother is clever.
3. He went to the bank.
4. When did you stop smoking?

According to their belief, one is able to judge the above sentences by relying on his linguistic background, and thus classify them as taking the first sentence to be anomalous; the second sentence to be contradictory; the third sentence to be ambiguous (bank 1 where money is borrowed from, or bank 2 of the river); and the fourth as presuppositary (since it implies that the addresses used to smoke).

The reason that is behind their stand of excluding context from the study of meaning is perhaps because they believed that no semantic theory would be capable of accounting for the total and complex sum of human knowledge and experience; and that such a theory would have to be infinite.

The Contextualist Approach (Context of Situation):

The term 'context of situation' is mainly associated with the anthropologist Malinowsky, (Malinowsky , 1949) and Firth, who thought of meaning in terms of the situation in which language is used. For Malinowsky, the context of situation consists of the actual events as well as a part of the social process; whereas for Firth, 'context' is a linguistic apparatus that can be applied to language, and includes:

A. The participants' verbal and non verbal actions.
B. The relevant objects.
C. The effects of the verbal actions.

Meaning for Firth is the total network of formal (i.e. linguistic) and contextual relations that a linguistic item has or enters into. By formal relations, both syntagmatic (i.e. linear, horizontal, collocational, syntactic) and paradigmatic (i.e. vertical) relations are implied.

Thus, the formal meaning of the item "this" in the sentence (This is a pencil) may be analysed into:

A. The syntagmatic (syntactic or collocational) relations that stand between 'this' and the other constituents in the sentence under discussion (i.e. 'is', 'a', and 'pencil').
B. The paradigmatic meaning of item "this" consists of the paradigmatic relations that stand between it and the other members of its lexical set (such as: 'that', 'these', and 'those',).

It may be interesting to compare 'this' with its equivalent(s) in Arabic. In Arabic, the equivalent of 'this' could be either هذا (masculine), or هذه (feminine) in accord with the appropriate situation. The formal meaning of 'this' seems to differ from the formal meaning of its equivalent(s) in Arabic since its syntagmatic as well as paradigmatic relations are different from those of its Arabic equivalent(s). The members of the lexical set which the Arabic item هذا belongs to are more than the members which the English item 'this' belongs to:

English:

Distance	singular (Gender ---)	Plural (Gender ---)
(Near):	this	these
(Far):	that	those

Arabic:

Distance	singular (Fem.)	Singular (Masc.)	Dual (Fem.)	Dual (Masc)	Plural
(Near):	هذه	هذا	هاتان	هاذان.	هؤلاء
(Far):	تلك	ذلك	تانك	ذانك	اولئك

One may also consider another example, the pronoun 'You' which could be translated into many Arabic pronouns in accord with the appropriate context of situation in which it is used: You (referring to singular, masc. أنت ; or singular Fem.: أنت ; or dual masc./fem.: انتما ; or plural masc., انتم ; or plural fem.: أنتن).

Catford (1965) gives us an interesting comparison of the systems of demonstratives between English and North–East Scots dialect; as the former has a four–term system, whereas the latter has a three–term system of demonstratives:
English: this, that, these, those.
N.E Scots: Yon, that, this.

Assuming that both systems are employed to cover or refer to the same situation, it is explicit that the situational field is segmented differently between them:

English	N.E Scots
that (sing.) those (plural)	Yon That
this (sing.) these (plural)	this

It is obvious that the contextual meaning of the English demonstrative 'that' is different from that of the North–East Scots dialect 'That', in addition to the differences between their formal meanings, (i.e. formal relations). This is also applicable to the differences between the English pronoun 'You' and its Arabic equivalent(s) that have been mentioned above. In other words, establishing a difference between the formal meanings of a source language and a Target language usually leads to the consequential difference in the contextual meaning of such items in the two linguistic systems, since the contextual meaning of an item is the relationship between the linguistic form and the relevant situation (or situational features).

Let us consider another interesting instance. The spectrum is a situation that is expressed in English by six linguistic items (colour terms): yellow, orange, red, blue, green and purple,. The same situation substance (the spectrum) is expressed differently by different languages in terms of formal as well as contextual relations. It is expressed in Navaho by means of fewer colour terms only: 'tich', which denotes Red, 'tico' which signifies Orange and Yellow; 'doothz' designates three colours, Blue, Green, ang Purple. In a North Brazilian dialect called Waika, three colours are made use of only to express the whole spectrum: the term 'waki' signifies Red, Yellow, and Orange; the term 'ushi' denotes two colours, Blue and Purple; where as 'krokene' signifies 'green' The same situation that is expressed in English by three different terms (formal items) that segment the situation substance into three distinct areas is designated in Navaho by one linguistic item that takes the situation as a one unit, whereas it is expressed in the North Brazilian Dialect of Waika by the use of two linguistic forms that segment the situation (the same situation) nto two different portions.

Context is concerned with and implies the relationship between the entities of form (i.e. the linguistic entities whether lexical or grammatical) on one hand, and the elements of situation on the other hand. For instance, if we take the lexical item 'wasp', its contextual meaning consists in the relation between this linguistic sign, and the element of thesis as a situation in the real world to which the linguistic item refers; whereas the linguistic item, 'waspish' is not only related to the element of thesis but also could be related to a person who may have some qualities of the wasp. (Berry, 1977). Context is also concerned with various relationships

with the immediate and wider situation. The formal element 'cigarette' can be related to an element of formality in the immediate situation unlike the linguistic form 'fag' which can be related to an element of informality,

familiarity, or equality in the immediate situation in which the utterance is said. A lexical item can be related to elements in the wider situation as well. The item "maqdaha" in "ᶜindak maqdaha?" uttered by a customer asking a shopkeeper includes the fact that the speaker comes from Mosul for instance; whereas the item "jiddaha" would include the fact that he comes from Baghdad or the south of Iraq etc. The speaker's audience would not be able to understand the meaning of such a lexical item unless their wider situation included such situational elements.

Grammatical elements too can have a relation to the elements of thesis (in the situation). The two sentences : :
Close the window.
Would you please close the window.
have the same underlying thesis but are related to two types or more of the immediate situation. The grammatical pattern in the first sentence has a relation either to an element of impoliteness (people being rude to each other) or an element of familiarity (people being friendly and nice to each other) in the immediate situation. As for the grammatical pattern of the second sentence, it can be related to an element of politeness or unfamiliarity in the immediate situation.

Grammar may also be related to elements of the wider situation. For instance:
She's clever is Suzan.

The above grammatical pattern is usually used by someone from the North of England, i.e. the pattern can have a relation to an element of 'northerness' in the wider situation of a speaker who utters the pattern. Berry (1977) mentions different types of contextual meaning; yet an utterance can have more than one type of meaning simultaneously. The types of contextual meaning that have been mentioned by Berry (1977) are:

A. Experiential Meaning: This type of meaning provides information about the thesis in the situation.
B. Logical Meaning: This variety of meaning provides information about the way in which mini-situations are related within a maxi situation. Logical meaning too is about the thesis part of the situation.
C. Interpersonal Meaning: This type of meaning is concerned with the information about the immediate situation, i.e. about the intention of the speaker or writer towards the audience or reader, as well as the author's or speaker's expectation from his audience or readers.

D. Textual Meaning: This variety of meaning has two main functions. It unifies a stretch of spoken or written language, and makes it coherent on one hand, and it highlights or draws attention to certain parts of the text in terms of the choice of a marked theme and a marked position for the tonic:

e.g. 1: Authority I respect, but authoritarianism I deplore.

2: What shall /I/ ask for?

The first example (above) with its marked theme highlights "authority" and "authoritarianism" each of which acts as a complement given an unusual position preceding its subject and predicator. In the second example, attention is drawn to the first pronoun "I" by means of the tonic it carries.

The emphasis on "I" implies the speaker's knowledge of someone else's question earlier in the conversation. The highlighting thus seems to have a cohesive function as well. The textual meaning seems to have some relation to the thesis as well as the immediate situation of the utterance.

E. Background Meaning: This kind of meaning in fact provides information about the wider situation of the utterance. When a speaker asks such a question as: "Do you want anything mending?" while another asks the question in a different form as: "Do you want anything mended?", one realizes that the two speakers belong to two different social backgrounds as explicit in their utterances, (i.e. the grammatical pattern used by each). Lexical items too can be indicative of the speaker's wider situation (i.e. social background).

other varieties of meaning have been suggested or mentioned by linguists (and other scholars interested in the study of meaning) such as:

Straightforward Meaning: i.e. it means what is said.

Ironical meaning: Meaning the opposite of what is being said.

Referential: this variety of meaning is also called "encyclopaedic" because it indicates or refers to the actual persons, things, etc, in a particular situation.

Performative Meaning: This variety implies being part of an action which is achieved by uttering a certain performative verb which constitutes the core of the action such as: promise, apologize, thank, approve, congradulate. name, accuse, condemn. agree etc.

Inferential Meaning: This implies the sort of meaning that is deduced or inferred from another. e.g. All men are mortal, Ali is a man, therefore Ali is mortal.

Cultural Meaning: This type of meaning implies that an action usually has a specified meaning within its cultural setting. For instance, kissing a lady in certain societies is considered a matter or form of greeting and respect; whereas it is considered a religious or social taboo in other societies.
Connotative Meaning: This type of meaning is different from the denotative or purely linguistic one because connotative meaning results or develops from the use of language in the situation, whereas denotation is a matter of established convention.

The denotation of the term 'owl' in English is not perhaps much different from its denotation in Arabic (as both terms refer to the same type of bird) As for connotation, they seem to differ sharply since in English, the term 'owl' has positive connotations, whereas it has negative connotations in Arabic.

Many of the above-mentioned varieties of meaning in fact overlap; yet such a classification of varieties of meaning can be much useful to the translator in having or achieving a better understanding and evaluation of the Source text he deals with in the process of translating. Some varieties, however, are of more importance to the translator particularly the linguistic meaning (i.e. the lexical as well as the syntactic or structural), and the non-linguistic meaning (such as the cultural, and connotational) in his endeavour to find the appropriate equivalent, in the Target language. The above-mentioned example of 'owl' can be the appropriate equivalent of the Arabic lexical item بوم in a certain context (where the denotational type of meaning is emphasized), but can become a pitfall in a different context when the connotational variety of meaning is the one emphasized in the text: In 'The owl is a bird', البومة in Arabic is the appropriate equivalent; but in 'Seeing the owl early in the morning, the lady felt optimistic and happy, بومة would not be the appropriate connotative equivalent. The translator in such circumstances has either to use an explanatory footnote in which he may draw a distinction between the two types of connotations associated with the two terms in English and Arabic, or he may use a different bird in Arabic that can have such positive connotations such as سنونو i.e. "swallow" as an appropriate Target language equivalent.

Another question that is much related to the problem of translation and meaning is that of SYNONYMY, which is usually taken to mean "sameness of meaning", i.e. two synonymous items are considered to be of the 'same' meaning. Some languages are rich in synonyms as is the case with English and Arabic. With regard to English, its vocabulary consists of two main sources, first from Anglo-Saxon; and secondly from French,

Latin. and Greek. (e.g.. fast, speedy, swift, rapid, fleet etc. Abundance synonyms in a language does help the translator in someway, for will have more freedom in selecting the equivalent; yet it can give him much pain if he is not aware of the slight and acute denotational and connotational differences between certain synonyms. Such differences are perhaps **behind considering sameness of meaning as a fallacy, and that no** "two words with exactly the same meaning would survive in a language (Palmer, 1981). Pairs of synonyms are found to be different in many ways. They may differ in belonging to different dialects (Winter, in British English, but Fall in American English). They may also differ in Style: (gentleman, man, chap, which differ with regard to the degrees of formality). Synonyms may also differ with regard to their connotative meaning: ('Politician' which has some negative connotations if compared with "statesman" that has positive connotations),. Synonyms also differ with regard to collocational restrictions (In English 'addled' is used with eggs, but 'sour with milk; whereas both eggs and milk have the same Arabic collocate فاسد

i.e. بيض فاسد and حليب فاسد

In addition to lexical synonymy, one may also tackle
Let us consider the following example in Arabic and its possible
renderings in English (which may be considered structural synonyms)

1. It is impossible to solve the problem. المستحيل هذه المشكلة
2. Solving the problem is impossible.
3. The problem is impossible to solve.
4. One can not solve the problem.
5. A solution to the problem is impossible.
6. The problem is insoluble.
7. To solve the problem is impossible.
8. There is no solution to the problem.
9. The problem has no solution.
10. Solving the problem is an impossibility

The translator has to be most careful in selecting the appropriate equivalent from the above-mentioned potential renderings. He should take into consideration the S.L. author's or speaker's intention. as well as the referential, linguistic, and communicative context in order to be able to make the right choice. Referential synonymy (such as the use of the deictics: the, that, it, which, etc) may be used for various reasons such as avoiding repetition, or for the purpose of coherence, or avoiding poor and

monotonous style. etc. The translator should therefore be aware of the grammatical pattern that his rendering requires, (whether he is after coherence, avoiding repetition etc..). The communicative context of synonymous propositions could be different too. When the translater comes across the following pair of utterances:
Fortunatly, Mao–Tse–Tung is dead.
Unfortunately Mao–Tse–Tung is dead.

With regard to proposition, both sentences have the same proposition, (that of death of Mao–Tse–Tong), yet their communicative values are different which is explicit in the contradictory attitude of the two speakers (Newmark 1982). The translator should therefore be aware of such differences and make his best to reproduce the appropriate equivalent in the Target Language.

References to Chapter Four

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CHAPTER FIVE
Formal Correspondence, Equivalence, and Transference

FORMAL CORRESPONDENCE (& Translation Shifts):

Languages can be similar in certain aspects in general, but they normally manifest much more differences for the very fact that they are different linguistic systems. Indeed, it is a well known fact that different languages differ in the areas of lexis, grammar, phonology, graphology, as well as in their formal and contextual meaning. A formal correspondent in Catford's words (1965) is "any T.L. category which may be said to occupy, as nearly as possible, the 'same' place in the economy of the T.L. as the given S.L. category occupies in the S.L." It is not easy, however, to establish formal correspondence even between languages that are genetically or culturally related. For instance, the sign "brutal" appears in both English and French, but its signification in French is equivalent to the denotation of another English sign "serious" The sign "vertragen" appears in both Dutch and German but with different signification since it signifies "slow down" in Dutch, whereas it designates "endure" in German. In French, the sign "large" appears as it does in English; but with a different denotation since in French it signifies "wide" In Spanish, the lexical item "largo" is not the equivalent of "large" in English, but the equivalent of the English sign "long" Both the English term "butter" and the Italian term "burro" refer to the product made from milk which is eaten for human consumption, but in fact they do not have the same meaning, nor are they translation equivalents since "burro" in Italy is unsalted, light coloured, and used for cooking; whereas "butter" in Britain is more often salted, has a yellow colour, and is spread on loaf, (McGuire, 1980). Such similarities can easily mislead the inexperienced translator, and become pitfalls for them. In English one takes a walk, in French one makes a walk, and in Spanish, one gives a walk. In English one takes an examination; in Italian one gives an examination; and in French, one suffers an examination. If such differences

and pitfalls exist between pairs of related languages (whether genetically, culturally), one expects the situation to be much more difficult when the S.L. and the T.L. are genetically as well as culturally unrelated as is the case with English and Arabic The lexical item "cousin" in English can have eight different Arabic equivalents (contextual meanings in accord with the situation and type of kinship relationship):

cousin: ابن العم (i.e. son of the father's brother).
cousin: بنت العم (Daughter of the father's brother).
cousin: ابن الخال (son of the mother's brother).
cousin: بنت الخال (daughter of the mother's brother).
cousin: ابن العمة (son of the father's sister).
cousin: بنت العمة daughter of the father's sister
cousin: ابن الخالة son of the mother's sister).
cousin: بنت الخالة (daughter of the mother's sister).

Such differences reflect different cultural structures (kinship relations). There are many linguistic differences on the level of grammar too between English and Arabic. For instance, Arabic does not make use of the passive voice when the agent is known, whereas English does use the passive. Arabic has a definite article only (but no indefinite articles as does English). English as many other European languages distinguish between the singular and the plural only (with regard to number), whereas Arabic draws a distinction between the singular, the dual, and the plural (i.e. Arabic is a three-number system). Arabic has a tendency to use long sentences, but English tends to use much shorter sentences. In English gender does not affect the verb, nor the adjective; but it does affect them in Arabic, etc.

Formal correspondence cannot be established between the items or categories of two or more languages unless the items and categories in question are found to function or operate similarly in the structure of higher rank units in the grammatical structure of such languages:

The rank-scale in English is:

Sentence
Clause
Group
Word
Morpheme

If an English prepositional item is found to be a formal correspondent of French preposition the word rank (assuming that both linguistic systems have the same number of ranks on the rank–scale), this has to be proved at the higher rank on the scale (i.e. the group) since the word is but a constituent of the group, (a preposition may function as a qualifier in the structure of the nominal group) If the groups in which the preposition under discussion is a constituent proved to be similar, one has to go up the scale one step further, i.e. to the clause to see whether they still are similar their function. The next step would be to check such similarity at the sentence rank. If one finds that they are formal correspondents at the sentence rank as well, the similarity of such items (or categories) has to undergo an ultimate test, that of equivalence. Unless it is found that they (the items supposed to be formal correspondents) are translation equivalents as well, such similarity of form is not to be considered a case of real formal correspondence (Catford 1965). A higher degree of compatability, however, between formal correspondence and textual equivalence may be found between languages that are typologically and genetically similar; whereas a higher degree of incompatability between formal correspondence and textual equivalence may be noticed when comparing languages that are typologically as well as genetically different. As mentioned elsewhere, related languages (genetically as well as culturally) may show many essential differences. For instance, English articles are not masculine or feminine as is the case with the French and German ones which are classified into masculine, feminine, and neutral. The examples that have been mentioned may suffice to throw light on the difficult task of the translator, whether he works with languages that are related, or not related. The translator should give priority to textual equivalence, but if such equivalence could be matched with formal correspondence as well, his work will be marked with efficiency and faithfulness to the original text. He should never, however, sacrifice equivalence for the sake of formal similarity since such similarity is not a genuine case of formal correspondence but a pitfall that he should do his best to avoid if he is to produce a good and acceptable work.

Let us consider the following instance of formal similarity but non–equivalence between Arabic and English:

S.L. (Arabic) يوم تسود وجوه T.L. (English):

On the day when faces become black.

Despite the fact that the two English and Arabic colour expressions seem to be quite similar yet they are not in fact translation equivalents since

the Arabic expression denotes disgrace whereas the English one signifies fury

When the translator departs from formal correspondence for the sake of achieving textual equivalence between the S.L. and the T.L. material, this in fact constitutes what is called translation shifts, (i.e. departure from formal correspondence in search of equivalence).
The main translation shifts that may take place in total translation are of two main kinds: 1. Category Shifts. 2. Level Shifts.
Category Shifts are usually divided into:
a. Structure–shift: e.g. The boy went to school (S.P.C.)
ذهب الولد الى المدرسة (P.S.C).
blue car (M.H.)
سيارة زرقاء (H.M.)

The structure of the English sentence is (S.P.C.), whereas the structure of the Arabic equivalent sentence is (P.S.C.).

As for the nominal group "blue cars", its structure in English is (M.H.), that is the modifier precedes the head; whereas in the case of its Arabic equivalent, the order is the opposite.
b. Class–Shift: i.e. the equivalent T.L. item is a member of a different class compared with that of the S.L. item:
e.g.: green cars (M. i.e. modifier).
سيارات خضراء (Q. i.e. qualifier).
Inspite of the fact that both items "green" in English, and "خضراء" in Arabic are members of the grammatical class "adjective", yet the English one operates as a Modifier in the nominal group structure,; whereas the Arabic one operates as Qualifier in the nominal group structure. This is why it is considered to be a case of (class–shift).
c. Unit–Shift: By unit–shift is meant shifts at the grammatical ranks; i.e. the translation equivalent of an S.L. item at a certain grammatical rank happens to be an T.L. item at a different rank. e.g.:
ذهب الشاب الى البيت The young man went home.
The English lexical item home which is at the word rank has its translation equivalent at a different grammatical rank, that of the group. This is a case of unit–shift.
d. Intra–system translation–shifts: i.e. shifts in such grammatical systems as number, article, etc.
e.g.: John and Ali went out. جون و علي
They will be back before midnight الليل سيعودان قبل

The equivalent of Arabic dual in English is the plural. When it is the case that a singular in language is given a plural equivalent in another language or vice versa for instance, one may call such shifts intra-system shifts. The same is applicable to other systems such as the article. For instance:

English (S.L.) Arabic (T.L.) الانسان حيوان

A man is an animal.

The equivalent of the English indefinite article "A" in this instance happens to be the definite article in Arabic, whereas the equivalent of the second indefinite article "an" in the same sentence happens to be zero.

Equivalence

Translation equivalence is an empirical phenonomenon which can be discovered by comparing the S.L. text with the T.L. text (Catford: 1965). Since every language is unique and independent of all other languages of the world (its categories being defined within each specific language itself) equivalence between different languages is not expected to be matched by formal correspondence (and this is why formal correspondence is considered to be a matter of approximation).

A textual equivalent in the T.L. is any T.L. text or portion of text (i.e. textual material) which is found to be the equivalent of a certain S.L. text or textual material. Such an equivalence in fact can be discovered in two ways. The first method or approach is to rely on a competent bilingual or translator who can provide the equivalent. The second method is that of commutation. One can make use of commutation for such purposes by systematically changing an item in the S.L. text, and observing the consequential changes that may take place in the T.L. The portions that are changed in the S.L. text and their counterparts in the T.L. are thus found to be translation equivalents.

e.g.: S.L. (English) T.L. (Arabic):

S.L. (English)	T.L. (Arabic)
Ali bought a new house.	اشترى علي داراً جديدة
Ali bought a new car	اشترى علي سيارة جديدة
Ali bought a new book.	اشترى علي كتاباً جديداً
Ali bought a new chair.	اشترى علي كرسياً جديداً
Layla sold a new car.	باعت ليلى سيارة جديدة
Layla sold an old car.	باعت ليلى سيارة قديمة
Layla sold a car.	باعت ليلى سيارة

the [illegible] example, "a car" is translated as " [illegible] " in Arabic, since there is no indefinite article in Arabic. In other words, the equivalent of the English indefinite article happens to be "nill" In such cases, however, equivalence is not usually established at the word rank, but at the group rank (a car ——— سيارة), etc. When a certain linguistic item does exist in the T.L. but is not used as a result of divergence between equivalence and formal correspondence, the absence of that item from the T.L. text is called zero equivalence (Catford, 1965). For instance,

S. L. (Arabic):	T.L. (English):
ذهب احمد الى البيت	Ahmed went home,

English does have a definite article "the", but it is not used in front of the lexical item "home" in the above example. This is a case of zero equivalence.

Equivalence is affected by conditioning factors such as the linguistic context (i.e. co--text) as well as the extra-linguistic context of situation. In fact, the S.L. text and the T.L. text that are found to be equivalent rarely have the 'same' meaning, despite the fact that they are good equivalents. They are considered to be successful equivalents if both the S.L and the T.L. text can function in the same situation. The necessary condition for such successful functioning in the same situation (or being translation equivalents) is that the S.L. text and the T.L. text should share (or be related to) at least some of the features of the situation.

S.L. (English)		Situational Features		T.L. (Arabic)
He has left.	→	Third person sing.		
		Male		
	→	Departure	←	
	→	Prior event		
	→	Linked to present		
		Completed	←	

Three of the situational features only of the above instance (i.e. departure, prior event, and third person singular) are shared by both the S.L. and the T.L. texts; whereas both texts differ in three other situational features (gender, being linked to present, and completion) as manifested in the diagram.

Different languages use different means to fulfil their ends. This is why one may find a lexical item in one language to be the equivalent of a

grammatical category in another For instance, Arabic uses the grammatical category "the dual" whereas English may express that in terms of the lexical item "two" which can serve as an equivalent of the dual if necessary:

S.L.: (Arabic): ذهب الولدان الى المدرسة

T.L. (English): The (two) boys went to school.

In certain cases, however, it is not necessary to make any mention of such a lexical item since "number" can be irrelevant:

S.L. (Arabic): كانت عيناه سوداوان

T.L. (English): His eyes were black.

The use of the lexical item "two" in the above example is in fact redundant, and awkward. When the direction of translation is the opposite, i.e. from English into Arabic, the situation in fact becomes more problematic, for the translator has to decide whether to render the English plural into the Arabic plural, or the Arabic dual. e.g.. He went to school accompanied by his brothers. If "brothers' refers to two brothers, the Arabic equivalent would be رافقه اخواه الى المدرسة but if they are more than two, the Arabic equivalent would then be رافقه اخوته الى المدرسة The context sometimes specifies the situation; but if it does not, the translator has to make his choice, and mention the second possible rendering in a separate footnote.

Since equivalence is not based on sameness of meaning, as already mentioned elsewhere, one has to distinguish it from the process of transcoding, as well as transference. In the case of transcoding the same messege is expressed in more than one code as in the case of expressing a messege once in terms of a linguistic code, and another time in terms of morse signals. Switching from the spoken to the written code most nearly corresponds to transcoding too (Catford, 1965). As for transference, it will be discussed in more detail because of its relevance to translation.

In an attempt to translate the Navaho colour terms into English, Landar, Ervin, and Horowitz coined a new English term (yoo) to translate the Navaho colour term 'tico' which signifies yellow or orange. They also coined the term 'bogop' to translate the Navaho term 'dootliz' which signifies three colours blue, green, and purple. The coined term "yoo" is phonologically and graphologically English, but its formal and contextual meanings are not but those of the S.L. (Navaho). When translating an S.L. item the translator is not supposed to transfer the original meaning of the S.L. but to look for its equivalent meaning in the T.L. What Landar, et al; did is not translation but a case of transference since one does not need the item "yoo" (which is coined by them to refer to a situation where the two colours: yellow and orange are implied) in an English situation. This is also

applicable to the other coined term "bogop" When 'tico' in the S.I associated with something yellow, the translator should render it into the English colour "yellow" as a translation equivalent, but when it is used in the original (Navaho) in association with an item that is orange, one has to translate it into the English colour term "orange" When the Navaho term "bogop" is used in the S.L. with association with the grass, its translation equivalent in English should be the English colour term 'green', but if used with something that is blue (sky), its translation equivalent in English should be "blue"

Catford (1965) discusses how one may formulate a general statement of textual equivalence for a certain S.L. item. A frequently occurring item in a relatively long text may have more than one T.L. equivalent, each of which may occur a certain number of times. To obtain the equivalence-probability of each equivalence, one should divide the number of occurrences of each equivalent by the total number of the S.L. item's occurrences. One may express the results of general textual equivalence in terms of figures (e.g. S.L. x which occurs 90 times in the text has z as its equivalent in every occurrence; i.e. 90 times out of 90). One may also express them in terms of percentage (S.L. x = T.L. z, 100%), or in terms of the probability scale in which I =absolute certainity; and O = impossibility (S.L.x T.L.z,I.). Such statements about the probabilities of textual equivalence are in fact unconditioned probabilities (i.e. probabilities of equivalence that do not take the co–textual and contextual factors into consideration). Taking the co–text (the linguistic context), and the context (situational relevant features) into consideration will achieve a better standard of accuracy and reliability with regard to probabilities of equivalence. If the unconditioned probability of the S.L. item x = T.L. item z in 40% of the cases, the probability of equivalence becomes higher when the conditioning factors are considered. Translation rules (for human translators, based on conditioned and unconditioned probabilities of equivalence) as well as translation–algorithms (for Machine Translation which are a form of more rigid translation rules based on co–textual conditioning factors) can be formed provided the sample (which is employed for generalizing the probabilities of translation equivalence) is big enough.

Transference of Meaning

It has been mentioned earlier that an S.L. has S.L. meaning, and a T.L. has T.L. meaning, because every language has its own formal (Syntagmatic and paradigmatic) relationships and its own contexual (related to various situations of life in which the language is used) relationships that constitute its meanings. It has also been mentioned that translation is not a matter of transferring ideas or meaning from one language into another, but is based on equivalence. This does not imply however that it is not possible for meaning to be carried over from one language to another in certain cases, and this process (in which meaning is carried over from one language into another) is called transference.

It is a well known fact that knowledge and fruits of human experience have travelled among different nations of the world in the natural course of human progress and development. Nations take or adopt what they find worthy, and often they [illegible] take the worthy item or production but also its original name [illegible] Such [illegible] words are in fact technical words that show when grou[illegible]her, what each nation has learnt from others (Jespersen, o. 1967). For instance, English has borrowed a great number of words from various languages of the world, which is explicit in the following lists:

From Dutch: yacht, yawl, schooner, deck, cruise, iceberg, euphore, bowline, tattoo, onslaght, furlough, easel, etch, sketch,...
From Italian: balcony, colonnade, cornice, corridor, profile, opera, sonnet, castro, carnival, traffic, risk, magazine, bank, alarm, colonel, arsenal, pistol, etc.,
From Spanish: embargo, armada, escapade, spade, carge, lime (the fruit), etc...
From Arabic: algebra, cipher, zero, nadir, zenith, alchemy, alcohol, alkali, bismuth, elixir, admiral, etc.
From Indian: sahib, maharaja, baboo, thug, cot, bungalow, coolie, pyjamas, loot, divan, Khaki, etc...
From Danish: folk, house, orrow, thing, man, wife, father, mother, meet, come, can, will, bring, h[illegible] smile, ride, sit, full, wise, well, better, best, mine, over, under, etc...
From French: crown, state, government, reign, realm, sovereign, country, minister, parliament, council, feudal, prince, duke, dutchess, baron, court, count, countess, noble, fine, hon[illegible] glory, war, peace, battle, arms, dart,

navy, officer, lieutenant, sergeant, soldier, troops, vessel, prison, aid, gallant, force, guard, march, danger, escape, justice, judge, jury, plea, court, defendant, attorney, fee, cause, heritage, dower, traitor, penalty, privilege, religion, saint, friar, clergy, baptism, altar, pray, preach, cards, dice, colour, beauty, image, tower, arch, pillar, etc,...

Such words (loan words) in origin were a case of what may be called lexical transference (i.e. transference at the level of lexis) but later became fully English as they acquired English formal and contextual meanings (in the course of use for a long time).

In translation, transference at the lexical level may take place when an S.L. item has no equivalent T.L. item (as is the case with the problem of technical names of new inventions and instruments).

There is more than one type of transference in fact. Lexical transference falls into two categories: full and partial transference. Another variety of transference consists in the transference of 'pure' meaning only without transference of any lexical item: (Catford 1965).

1. Lexical Transference:

A. Full transference: In full transference, the lexical item (that belongs to the S.L.) is transferred into the T.L. with almost all of its contextual (S.L.) meaning, as well as some of its phonological features, as is the case with the lexical items "film", "cinema", "television", etc, that have been transferred into Arabic. As for their formal meanings, they acquire new T.L. formal (syntagmatic and paradigmatic) relations within the structure of the T.L. (i.e. they acquire new T.L. formal meaning).
B. Partial (lexical) transference: In the case of partial transference, only part of the original (S.L.) meaning is transferred into the T.L. An example of this is the Russian lexical item "sputnik" that was transferred into English in 1956 with the signification of artifical satellite. In Russian 'artificial satellite' is one part only of its S.L. contextual meanings, since in Russian it also signifies: natural satellite, guide, companion, etc...

2. Pure Transference

the transference of the S.L. contextual meaning into the T.L. without transferring any of the S.L. lexical or phonological forms). In an Arabic context of situation, one may use the Arabic term أخي i.e. brother, as a form of compliment when addressing a friend, but the term 'brother' is not used in such a context of situation for addressing a friend. When an Arab learner (or speaker) of English uses the term 'brother' in such a context of situation (i.e. addresses an English friend with it), this will surprise the English addressee. Despite the fact that the speaker has not used any Arabic lexical item (but an English one), this is considered to be a case of pure transference since the Arab speaker has used the English lexical item 'brother' with the Arabic contextual meaning of its counterpart Arabic item (i.e. the English term 'brother' is used with its contextual meaning being transferred from the S.L.). Other instances are:

على عيني on my eye (Expressing readiness to do what is asked),

على رأسي on my head (Expressing readiness to do what is asked).

In the case of lexical transference, four processes are involved:

Transference on the level of lexi (i.e. an S.L. item is transferred into a T.L. lexical level).

Grammatical transference: i.e. an S.L. item (a noun) being transferred into a T.L. as a noun also.

Phonological translation: The S.L. phonological form is replaced by an equivalent or semi-equivalent T.L. phonological form:

S.L. كيمياء ——— chemistry (T.L.)

S.L. vidio ——— فيديو (T.L.)

d Graphological transliteration: i.e. the S.L. graphological form of the transferred S.L. item is replaced by its equivalent T.L. transliteration form (as the equivalent T.L. phonological form of the S.L. is converted into T.L.letters or other phonological units).

Such terms (scientific ones in particular) that have no equivalence in Arabic are transferred into Arabic. Innovators encourage such borrowing from foreign languages where no equivalent Arabic terms are found; whereas purists reject this method and prefer the use of classical Arabic terms or new Arabic derivations. In other words, they advocate the transference of 'pure meaning' instead of lexical (or what is sometimes called 'full') transference.

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CHAPTER SIX
Literary Translation
The Translation of Prose, Drama, and Poetry

The language of literature (or literary language) is much different from the language of science, since it is not technical but open, and characterized by richness and complexity which is a reflextion of the richness and complexity of life or man's consciousness of it. Indeed a work of art is an immensely complex product as it is held together by a very subtle network or relations that stabilize the work and give it its artistic merits and identity, (Robins, M).

In works of literature (whether poetry, drama, or fiction), form acquires significant importance as does content. If the translator of a certain literary work concentrates on the content as a priority (i.e. the prose argument, or the poetic paraphrase of the content), he will inevitably do much harm to the original text, and produce an inadequate translation of the S.L. text.

In what follows, the translation of prose, drama, and poetry will be discussed.

The translation of Prose:

As already mentioned, literary translation is far from literal or word-for-word rendering. The translator's duty is not only to express the S.L. author's ideas, but also to take into consideration his style and language (the author's conscious choice of words and their overtones, his structural devices, figures of speech, and such stylistic subleties). It is true that the relation between form and content in fiction is of a different nature compared with that which holds in a poem (weaker in some sense); but it would be quite unacceptable to approach the translation of novel, for instance, stressing the content only at the expence of the total structure of

[illegible] is what happens indeed when some tr[illegible] embark [illegible] he [illegible] ion of a novel that they have not read previously [illegible] have read only [illegible] a quic[illegible] and [illegible] manner without adequate concentration and pondering [illegible] It has been suggested that sentence in a literary text or work does not consist solely of a statement but aims at something beyond what it usually says since sentences within a literary text are always an indication of something that is to come, the structure of which is foreshadowed by their specific content (McGuire 1980). In other words, the translator of a literary work should not render sentences at their face value, but should handle them as constituents in a complex overall structure.

Hillaire Belloc (1930) suggested six rules for the translation of prose:

1 The translator should avoid translating his work word by word or sentence by sentence, but should instead tackle the work as an overall unit and keep in mind the whole sense of the work when carrying out his translation.

The translator should translate the S.L. idiom by an equivalent T.L. idiom which will naturally differ in form. e.g. The Greek exclamation "By the dog" if translated literally into English would seem comic, which should therefore be translated as "By God"

S.L. grammatical systems should also be rendered by their equivalent T.L. grammatical systems. e.g. French historic present must be rendered into the English past tense, etc... The English passive voice should often be rendered into its equivalent Arabic active voice; e.g.: The door was opened by Ahmed: فتح احمد الباب احمد فتح الباب.

3. An S.L. intention should be rendered into an equivalent T.L. intention; and as the weight that a given S.L. expression may have is often different from the weight of its counterpart in the T.L. (stronger or could be weaker) if translated literally, the translator might find it necessary to add words to make up for the difference.
4. The translator should avoid the pitfall of similar words in different languages.(For this purpose, one may cite the example of the sign "brutal" which signifies "serious" in French but has a different denotation in English. Another interesting example is that of the sign "vertragen" which appears in both German with the denotation: "endure" and Dutch with the sense "slow down" The sign "large" appears in English and French, but in French it signifies "wide".)
5. The translator should not be slavish to the S.L. text since languages differ in form; he should bring about such changes that he thinks to be necessary for the reproduction of the equivalent effect in the T.L.

6. The translator should not add elements that are not in the S.L.

Belloc accepts the translator's moral responsibility to the original text, but thinks that the translator has the right, and is justified in altering the text in order to conform with the S.L. stylistic and idiomatic norms. He emphasises that the translator should deal with the text as a whole structure, and that the structure of a prose text is not as linear as it may seem to be, or as the chapter divisions of a novel may indicate.

The task of breaking the prose text into sections is much more difficult for the translator of prose than it may seem for the translator of poetry who can more easily analyse a poem into stanzas, lines, feet, etc (McGuire 1980). Another problem that is associated with the translation of prose is that of proper names, since languages differ with regard to the systems of names and surnames. The customary mode of address in a formal English situation is the use of the surname preceded by one of the forms: Mr, Miss, Mrs, etc; but the surname is not used as a mode of address in a similar Arabic situation; the first name is used preceded by such forms as Mr, Mrs, Miss, etc. Another more serious problem in the translation of prose is the use of dialects by certain characters in the novel. The translator has to select an equivalent T.L. dialect. The situation becomes more difficult for the translator if more than one dialect exists in the T.L. The translator has to decide on the choice of the appropriate dialect as an equivalent one. In Arabic, for instance, many dialects exist besides the standard one. His decision as to select a certain dialect cannot be taken arbitrarily but on some logical grounds and relevant situational features (some features at least that are shared by the S.L. and T.L. dialects). The T.L. dialect should have an equivalent social function and status rather than an equivalent geographical distribution.

The translator should also take care of the appropriate equivalent style, for languages vary as to the kinds of style as well as their functions in different situations. Martin Joose has suggested five types of style in English: the frozen, the formal, the informal, the casual, and the intimate style. Stylistic equivalence is not usually established in a one-to-one relation between the S.L. and the T.L. styles, with regard to different situations. For instance, a causal style in an English situation may have an equivalent formal style in the T.L. e.g.: An English youth may address his father in a casual style, but an Arab youth in a similar situation would use honoric terms. Cultural considerations may lead to stylistic shifts and divergence between the S.L. style and its equivalent T.L. one.

The Translation of Dramatic Texts:

It is true that the text of a play is another genre of literary language; yet one has to admit that a play text in general has certain characteristics which the translator of drama has to take into consideration when undertaking the translation of dramatic texts.

A play text is a piece of literature written with a view to being performed on a stage usually. The dramatic text is thus related to such paralinguistic systems as pitch, intonation, inflection, loudness, as well as gestures in addition to the system of interaction between the actors who perform such a play, and their use of space on the stage. The theatre text is also characterized by dialogue, as well as the presence of stage directions within the body of the text that are eleminated in performance and replaced by other signs or actions. Unlike the other types of literary genres, a play text is read as something incomplete, because the full potential of the text can not be realized but in performance. In fact, there is a notion of multiplicity in the act of reading a play text:

a. The play text can be read as a part of an academic course (i.e. as a piece of literary reading).
b. The play text can be read a directional reading (i.e. taking its direction on stage into consideration (whether to act it or not).
c. The play text can be read an actor's reading with emphasis on the extralinguistic features of the signs such as pitch, tone, etc.
d. A play text can be read as a post–performance reading. In other words, is in a dialectical relationship with its performance on stage. (McGuire, 1980). The nature of the play text constitutes a problem for the translator, because of the many non–linguistic factors that are involved in the process of translating it. The translator of the play text (who undertakes a translation for the theatre) requires an awareness of multiple codes within and without the play text. In the case of poetic drama, the translator has to care for metrical features; but in the case of naturalistic dialogue, the translator has to reproduce in the T.L. the appropriate speech rhythms. The translator of the dramatic text should also take into consideration that he has to be aware of the changes in register, tone and style, that are bound to a certain context (Ibid).

In the translation of dramatic texts, different translators have used different approaches in carrying out their task:

1. Translating the theatre text as a literary text or work:

In this method of handling the theatre text, the text is treated as a piece of literary work in which the translator is concerned with being faithful to the original (S.L.) work. In fact, this approach is the most common practice among the translators of theatre works, particularly when the translator undertakes the translation of the complete theatre works of a certain author or playwright.

2. The S.L.–Culture oriented approach of translating theatre texts:

In this method, the translator tries to reproduce certain S.L. cultural features in his rendering of the text in an attempt to make use of such elements as a means of adding some comic flavour, or to try to be faithful to the S.L. text.

3. The Performance oriented method of translating theatre texts:

In this approach, the translator takes into consideration the dimension of performance in his rendering of the S.L. text in terms of fluent T.L. speech rhythms which can be uttered by the actors without any difficulty, as well as the equivalent registers and accents in the T.L. in addition to the omission of certain passages that are too closely bound to the S.L. culture and linguistic context.

4. The poetic approach of translating theatre texts:

In this method or approach, an S.L. verse dramatic text is translated into a T.L. poetic dramatic form that is thought to be the most appropriate equivalent of the S.L. text. It often happens, however, that the reproduced T.L. version of the dramatic text becomes obscure and vague with regard to its meaning when the poetic approach is adopted.

5. The co–operative approach of translating theatre texts:

This approach involves the co–operation of at least two persons to carry out the production of the T.L. text one of whom is usually an S.L. native speaker (or someone with a very good command of the S.L.) This approach takes into consideration the problems related to the performance of a theatre text such as the different theatre conventions of the S.L. and

the T.L. cultures; as well as the different styles of performance that are employed by the speakers of the two languages (i.e. the S.L. and the T.L.) For instance, the performance of a play written by Shakespeare would take a shorter time if performed in an English theatre than it would take if performed in a French theatre or a German one. Because of the different acting conventions between English, French, and German, The acting conventions and audience expectations (that differ from one country to another) are part of the making of a performance; and are not less significant than the conventions of the written text. When some conventions (that have functional significance in the S.L.) do not have a functional significance in the T.L. theatre, the translator's task becomes more difficult. This is why the role of the chorus in a Greek tragedy is minimalised by the translator as he reduces (or may reduce) the number of lines that constitute the chorus, or shift the chorus to an individual speaker in order to conform to the conventions of contemporary theatre.

When translating a play text that is remote in time, the translator may face the problem of the existence of more than one version of the text with some crucial differences between them. The well known shakespearean play Othello, for instance, has come down to us in two different versions: the first Quarto which was published in 1622, and the First Folio that was published in 1623. A third version which seems to be an amalgamation of both the Quarto and the Folio was published in 1630, and was given the name, the Second Quarto. There is no agreement, however, as to which of the versions is more authoritative. Sanders (1984) holds the view that the first Quarto and the first Folio are derived from two different manuscripts of equal authority for which Shakespeare himself is held to be responsible that he had composed at different periods of time. The translators of Othello have to decide whether to follow the Quarto, the Folio, or both of them. The translators of Othello into Arabic, for instance, are inconsistent in handling the different versions. Let us consider some textual differences in the two versions of Othello:

Ch. 2, sc. 3: Quarto 1: "Enter Othello, Cassio, and Desdemona"
Folio I : "Enter Othello, Desdemona, Cassio, and attendants."
Jabra: يدخل عطيل ديزديمونة
Mutran: يدخل عطيل وديدمونة وكاسيو ونفر من حاشيته
Jamal: يدخل عطيل وديدمونة وكاسيو واتباع
Al-Khamiri: يدخل اوتيلو وديدمونة وكاسيو وبعض الاتباع

Jabra Ibrahim Jab[illegible] follow Quarto I in this instance; Mutran Jamal, and Khamiri follow Folio I

Ch. 2, Sc. 3, 2. Quarto I "And Casio high in oath; which till tonight I ne er might see before"

Folio I: "And Casio high in oath; which till tonight
I ne'er might say before."

Jabra: وكا يو يصيح بشتائم لم حتى الليلة اعر نطقها

Mutran. كاسيو يقذع بالفاظه قد ما سمعته

Jamal: وسمعت كاسيو يسب ويلعن مستخدما سبق لي لفظة فيا

Al-Khamiri: سمعت كاسيو يسب اسمع مثله م

Jabra, and Jamal seem to have followed Folio I,Mutran and Al-Khamiri seem to have followed Quarto I in the instance under discussion.

Theatre texts that have come down to use from remote or distant periods may also contain certain words the meanings of which have considerably changed in the course of time. Such words may become pitfalls for the translator who is not aware of this fact For instance, in Othello, chapter 4, scene 1, 184--.
Desdemona is described by Othello as.
"Of so high and plenteous wit and invention"

The word invention" which is used by Othello as he speaks of Desdemona i.e. in its Shakespearean (Elizabethan period) context meant "imagination" which is totally different from the contemporary denotation of invention" Unfortunately, some transiators have rendered it in accordance with its contemporary signification; and have missed the mark or it original (Elizabethan) sense.
It has been rendered as (فطـ) by Mutran, (مو) by Jamal and (ابـكار) by Jabra.

The written text in fact is the raw material on which the translator has to work, and it is with the written text itself that the translator must begin This does not imply that the translator is free in translating the dramatic text as a pure literary piece of writing. The language of a play text mainly consists of dialogue. The dialogue unfolds [illegible] orderl[illegible] manner both in terms of time and in space, and is much [illegible]lated [illegible] the extralinguistic situation which includes the speakers themselves, as well as their environment which surround the speech act, or the utterance The situation sometime[illegible] affects or interferes with the dialogue and the dialogue in its

turn affects the situation. In the case of translating a play text، the translator has to take into consideration and attend to the fact that a literary text which is written to be performed (i.e. a play text) is written for voices, and containsmany extralinguistic auditive and visual signs in addition to the coded gestures that pattern within the language of the play to serve the function of the text. The translator should therefore think deeply of the function of the S.L. play text, and has to make the necessary modifications in order to reproduce the equivalent function of the S.L. in his rendering, i.e. in the T.L. play text (MacGuire, 1980).

Let us consider some examples of Arabic translations of some textual material from Shakespearean drama:

Macbeth (Act V):

Tomorrow, and Tomorrow, and Tomorrow,
Greeps in this petty pace from day to day,
To the last syllable of recordered time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
Toldby an idiot full of sound and fury,
And then is heard no more.It is a tale
Signifying nothing.

Khalil Mutran's rendering:

كل ليلة تنقضي تمهد لبعض الاناس الضعاف
طريق القدر ! انطفيء انطفيء ايها النور المستعار

هنيهة ما الحياة ؟ ان هي الا ظل عابر ان هي الا الساعة التي يقضيها الممثل
على ملعبه متخبطاً تعباً يتوارى ولن يرى ان هي الا اقصوصة يقصها ابله
بصيحة عظيمة وكلمات ضخمة على حين انها خالية من كل معنى

Muhammad Abu Farid's-rendering:

بل غد بعده غد وغد
تحبو تلك الخطى القصار دبيبا

يوالى يوماً فيوما
الى آخر حرف مسجل في الزمان
كل امس اضاء لحمقى
في طريق يفضي لموت التراب
ايتها الشمعة الضئيلة بعدا لك بعدا
فانما العيش ظل
كخيال يمشي
وكاللاعب المسكين
في مسرح يضج ويزهى
ساعة قدرت له
ثم لا يسمع بعدها مدى الايام
انها قصة يرددها المعتوه
صوت وهيجة دون معنى

It seems that Mutran has made substantial alterations to the text under discussion, since the style he uses is prosaic, and the effect of the original is much reduced. The significant repetition of the word "tomorrow" which functions as a means of reflecting the boring monotony of Macbeth's life has been distorted by the translator. He has also dropped the second line with its significant alliteration "pretty pace" His use of ولا يُرى after يتوارى seems vague and inexpressive, and therefore inappropriate. His rendering of the last two lines and use of بصيحة عظيمة as a translation of "full of sound and fury" is unfortunately inappropriate as well. The short and highly expressive conclusion of the dramatic lines under discussion has been made much longer, and less expressive by the translator:
كلمات ضخمة على حين انها خالية من كل معنى

As for the second Arabic translation (i.e. that of Muhammad Abu Farid), the translator has attempted a poetic reproduction of the original text. He reproduces the repetition of the first line though in a much less effective way; since he begins with it awkwardly: as: بل غد بعده غد وغد

His literal rendering of the S.L. image of time "To the last syllable of recorded time" seems inexpressive and vague: الى اخر حرف مسجل في الزمان

His rendering would have become much more expressive and vivid has he made a slight change in the image thus: الى آخر حرف في سجل الزمان

His

is also vague and ... pres...
much better rendering had he made use of the normal Arabic ... n of
such an image by changing the word order ...
using تراب (literary: dust) as a symbol of death.

His translation of the image "... a walking shadow" in
a literal way as: ظل كخيال ... ou... perhaps
expressed as ... الا خيال

It is explicit that unless ... emr
difficulties involved in this ... as well
features that characterize this ...rary genre ... is expo
errors and do much harm to the or...nal text.

The translation of Poetry:

Savory (1969) speaks of poet...

> "the art of c... sing w...
> illusion on the senses...
> painter ... ar
> illusion, ... quires
> more easily ... cons...
> metrical rhythm; there is emotion, sens...
> increased use of figures of speech and a degree ... egard
> conventional word-order, there is imaginatio... and ... here
> ...n ability ... see features ... an object ... h
> another, not a poet, migh...

From the abo... nature ... cha...
literary genre, i.e. poetry, ... can ...ily realize that to...
and difficult area of literary translatio... transla
MacGuire sums up such difficul... concerning
as:

> "It is an establish... fact ... translation stu...
> translators tackle the same ... wi...
> different ...ersions ... somewhe...
> there will be what ... calls ... artist
> original poem ... ...ms
> stable ... onstant ... elements
> existence can be proved

Indeed, no two translators can produce the same even similar versions of a poem which reflect the complex nature and structure of poetry. This is why it is considered to be one of the most difficult tasks that a translator may undertake. The translator of poetry is supposed to be very faithful to the poet (of the S.L.) on one hand, and to reproduce a T.L. version of the (S.L.) that conforms with the T.L. stylistic considerations, and be aesthetically appealing and satisfactory, on the other. The problem is further complicated when the S.L. poem is remote in time; because the poem can be read differently from the intention of its composer for language, culture, and poetic (as well as artistic) conventions do undergo significant changes in the course of time.

For Jacobson, poetry is untranslatable by definition, and that only creative transposition is possible:

> Syntactic and morphological categories, roots, and
> affixes, phonemes, and their components (distinctive features)
> in short any constituents of the verbal code–are
> confronted, juxtaposed, brought into contiguous relation
> according to the principle of similarity and contrast
> and carry their own autonomous signification. Phonemic
> similarity is sensed as semantic relationship......
> poetry by definition is untranslatable. Only creative
> transposition is possible:
> either intralingual transposition–from one poetic
> shape into another, or interlingual transposition–
> from one language into another, or finally intersemiotic
> transposition–from one system of signs into another, e.g.
> from verbal art into music, dance, cinema, or painting"

The poet is able to see, hear, feel, or experience things that others cannot but for his poetry. He provides us with a sharper perception of things. In poetry, formal features are of a great significance. The poet normally selects his words with as much attention to their sounds and aural effects as to their signification. The characteristics and artistic features that distinguish poetry from prose are the very characteristics and features that defy translation. Words in a poem designate more than their plain meanings. There is a harmony between the sense and sound in the poetic word. Robert Frost once said that poetry begins in delight and ends in wisdom The word acquires additional signification and connotations from its relations with the other constituents of the poem. The translator, therefore,

has to pay attention to the relations that hold between each part and the other constituent ones of the poem, and the relation between each part and the whole complex structure of the poem.

Scholars have differed on the question of translating poetry, and have taken contradictory stands sometimes. Some of them are of the view that a poem should be translated into a T.L. poem (i.e. poetry into poetry). To them, "a verse translation at least gives the opportunity to indulge in figures of speech and to adopt the varied word-order which the original contained, and which some translators wish to preserve wherever possible" (Savory).

MacGuire (1980) quotes Lefever's presentation of seven different strategies for the translation of poetry which he mentions in his discussion of the different methods applied or adopted by the English translators of Catullus' poem 64:

1. Phonemic translation: This methods aims at the reproduction of the S.L. sounds in the T.L. version. The overall result of this approach is often the distortion of the original sense because of the emphasis put on sounds, since languages differ radically in their phonetic and phonological systems.
2. Literal translation: This method implies the attempt to reproduce the S.L. word-order in the T.L. version. This method also results in the distortion of the original sense as well as syntax since languages differ with regard to their structure as well.
3. Metrical translation: This method of translating a poem emphasizes the reproduction of the original (S.L.) metre; but this approach does cause harm to the other poetic features of the original as it subdues the other aspects for the purpose of reproducing metre.[1]
4. The translation of poetry into prose: This method leads to the distortion of the original sense of the S.L. poem as well as its communicative value and syntax though in a less measure than that which results from adopting the second method (the literal approach), or the third one (the metrical one).
5. The rhymed translation approach: Lefevere is of the view that this method of translating poetry does not reproduce but a caricature of the original poem, because the translator restricts himself by a double

(1) **To compare metre in English and Arabic poetry, the students are advised to consult Appendix II. at the end of this book.**

bondage: the bondage of rhyme as well as the bondage of metre which usually accompanies it.

6. Blank verse translation: This method of translating poetry may result in a higher degree of accuracy with regard to the S.L. poem than the above mentioned methods, yet it imposes some structural restrictions on the translator in his endeavour to produce blank verses.
7. The interpretation approach: In adopting this method of translating poetry the translator tries to retain the substance of the original poem, and makes certain changes in the form of the poem only. In other words, the translator produces a different form that retains the original substance or content of the S.L. poem. This is tantamount to saying that the translator, in fact, produces a poem of his own except for the content which is the S.L.'s

From the different methods or approaches of translating poetry mentioned above, one realizes the fact that concentrating on one or more element(s) of the original poem in order to retain or reproduce it in the T.L. version will be carried out at the expense of the other elements or features of the original; and this will definitely make the T.L.versionadeficientone. If the poem which is to be translated belongs to a period distant in time, this will render the translator's task further difficult and problematic. In such cases, the context in which the poem is set is dead, as well as the genre sometimes; as is the case with translating a pastoral poem[1] Different translators may apply different translation concepts to the translation of a work written by a classical composer.

McGuire (1980) cites some interesting different translations of Catullus' poem 13 "An invitation to Dinner" Let us consider the translations of Sir William Marris, and that of Frank Copley:

Sir William's translation of Catullus' poem 13:

Now, please the dogs, Fabullus, you
Shall dine here well in a day or two;
But bring a good big dinner, mind,
Likewise a pretty girl, and wine
And wit and jokes of every kind
Bring these, I say good man, and dine

---

(1) A popular movement in Europe from 14th to 18th century. The pastoral poem is not really about shephards, but about the complex society that the poet and the readers inhabit; and the contrast between country and twon is sometimes expressed in this type of poetry in a satiric way or melancholy).

Right well: for your Catullus' purse
Is full– but only cob webs bears.
Or what still sweeter, finer is,
An essence to my lady given
By all the loves and venuses;
Once sniff it, you'll petition heaven
To make you nose and only nose.

Frank O. Copley's translation:

say Fabullus
you'll get a swell dinner at my house
a couple three days from now (if your luck holds out)
all you gotta do is bring the dinner
and make good and be sure there's plenty
Oh yes don't forget a girl (I like blondes)
and a bottle of wine may be
and any good jokes and stories you've heard
just do that like I tell you ol' pal ol' pal
you will get a swell dinner
?
  what,
    about,
      Me?
well;
well here take a look in my wallet,
yeah those're cobwebs
but here,
I'll give you something too
I CANT GIVE YOU ANYTHING BUT
LOVE BABY
no?
well here's something nice and a little more cherce may be
I got perfume see
it was a gift to her
straight from VENUS AND CUPID LTD.
when you get a whiff of that you'll pray the gods
to make you (yes you will, Fabullus)
ALL
NOSE.

clear ... the two ... gs are much different from one another. differ ... g ... shape, style, tone, and the way their lines are ... al ... riginal (S.L.) poem, Catullus has compressed a large ... a into his small poem which is a comic invitation to his friend as well as a token of compliment and appreciation of the woman loves. The poet relies on his readers' acquaintance with such referents as ...ods", and "the significance of perfume" which do not have the same meaning for the contemporary reader. Catullus was an aristocrast whose language was flexible and elegant. Sir William Marris has attempted a close literal translation of the original as much as the T.L. (English) allows. He employs a rhyme scheme which is very formal, perhaps at the expence of some other aspects of the original poem. He unfortunately misses the comic, casual, conversational tone of the original. He seems to have attempted to create a new English poem which is distanced from the original somehow. Copley's rendering on the other hand has concentrated the reproduction of the joky, conversational tone which marks the type friendship between the speaker and the addressee, in the poem. He does tie himself to a formal rhyme scheme as does Marris, in order to come ...se to the semantic substance of the original. Copley attempts to ...dernize the language of the poem as he makes use of a modern "VENUS and CUPID LTD" as an equivalent modern context of the original one in the poem which is expressed in the plural "venuses and ...upids". But Copley's speaker lacks the elegance of the original poem since speaks like a teenager (McGuire 1980).

Let us consider another example which is the Shakespearean sonnet "Shall I compare thee.." which has been translated into Arabic by different translators in poetic as well as in prosaic language:

> Shall I compare thee to a summer's day?
> Thou art more lovely and more temporate
> Rough winds do shake the darling buds of May,
> And Summer lease hath all too short a date
> Sometimes too hot the eye of heaven shines
> And often is his complexion dimmed
> And every fair from fair sometimes declines
> By chance or nature's changing course untrimmed
> But thy eternal summer shall not fade
> Nor lose possession of that fair thou owest
> Nor shall death brag thou wanderest in his shade
> When in eternal lines to time thou growest

So long as men can breathe, or eyes can see
So long lives this, and this gives life to thee.

A poetic Arabic version of the sonnet:

منذا يقارن حسنك بصيف قد تجلى
وفتون سحرك قد بدت في ناظري اسمى واغلى ؟
تجني الرياح العاتيات على البراعم وهي جذلى
والصيف يمضي مسرعاً اذ عقده المحدود ولى
كم اشرقت عين السماء بحرها تتلهب
ولكم خبا في وجهها الذهبي نور يغرب
لا بد للحسن البهي عن الجميل سيذهب
فالدهر تغيير واطوار الطبيعة قلب
لكن صيفك سرمدي ما اعتراه ذبول
لن يفقد الحسن الذي ملكت فهو بخيل
والموت لن يزهو بظلك في حماه يجول
ستعاصرين الدهر في شعري وفيك اقول
مادامت الانفاس تصعد والعيون تحدق
سيظل شعري خالداً وعليك عمراً يغدق

A prosaic Arabic version of the sonnet:

ابيوم من ايام الصيف اشبهك ؟
انك اكثر جمالا واشد اعتدالا
فالرياح العتية في ايار تجني على براعمه الحبيبة
وعقد الصيف ما أقصر أجله
وعين السماء آناً تشرق بقيض ملتهب
انا في صفحتها الذهبية يخبو البريق
وكل حسن عن الحسن يوماً يفترق
اما صيفك الابدي فلن يسري فيه الذبول
ولن يفقد الحسن الذي تمتلكه
ولن يفخر الموت بانك تطوف في ظله
حين تعاصر الازمان في هذه الابيات الخالدة
فما دام في الناس رمق وفي العيون بصر
سيحيا هذا القصيد وينفخ فيك الحياة

The poetic Arabic version of the sonnet, though rhymed, yet. it follows a different rhyme scheme compared with that of the original. The S.L. rhyme scheme of the sonnet is : abab/ cdcd/ efef/ gg; but the rhyme scheme of the Arabic version of the sonnet is aaaa/ bbbb/ cccc/ dd. Although the translator has not limited himself to the same sequence of the original rhyme, the rhymed translation seems to have affected the selection of the appropriate T.L. equivalents in more than a case. The addressee is compared in the first two lines of the poem to the beautiful and moderate English' summer's day', and described as being even "more lovely and more temporate" than a summer's day. The translator seems to have omitted the phrase "more temporate" from his rendering in order to preserve the rhyme and rhythm.
He has also mistranslated the adverbs of time at the beginning of the fifth; and sixth lines: "sometimes" and "And often" respectively. The translator has rendered both adverbs into the Arabic particle (كم) which does not designate the original specific sense of time in the first line, but rather a general signification of time implying "how many times" This is applicable to the adverbs of time in the fifth and sixth l2nes as well. In the original sonnet, the poet mentions two factors that stand behind the fading away of beauty, i.e. "By chance or nature's changing course untrimmed", both "chance", and the "changing course of time"; but the translator has dropped the first cause (chance) in his rendering since the second factor only appears in his translation, i.e. the poetic version under discussion. The speaker in the original sonnet is specific (the first person singular: Shall I..), but in the poetic translation under discussion, the subject is general: (منذا يقارن حسنك). Shakespeare refers to the changing English weather in the fifth and sixth lines as the bright, "hot", "eye of heaven" is "often dimmed" because of the dark clouds; but the translator uses the term (يغرب) that is connotatively more associated with the setting of the sun, and hence distorts the original S.L. context in which the image is set. On the other hand, he uses the Arabic term (نور) in association with the sunlight, whereas it is more associated with the light of the moon. The word " ضياء " is more associated with the light that comes from the sun. The literal rendering of the seventh line, in addition to the rhyme restriction have led to the use of some unusual and distorted Arabic syntax which makes the language of the Arabic version awkward and characterized by heavy style: لا بد للحسن البهي عن الجميل سيذهب

The rhyme restriction has also led the translator to add a word from outside the poem (بخيل) that does not match the context of the poem properly whether in terms of denotation or connotation which is attached to

the end of the tenth line: لن يملك الحسن الذي ملكت فهو بخيل
He also adds the clause (وفيك اقول) for the same reason. In the eleventh line, the poet associated the image of wandering with the addressee, and associates "shade" with death: "Nor shall death brag thou wanderest in his shade"; but the translator has distorted the original signification of the line as he shifts the association of "shade" from death to the addressee:

والموت لن يزهو بظلك في حماه يجول

The above-mentioned instances clarify the fact that concentration on a certain aspect or feature of the poem is often carried out at the expense of other important aspects, and hence much harm is done to the original text.

Let us now consider in what follows the prosaic rendering of the same sonnet "Shall I compare thee" into Arabic.

It is obvious that the translator of the prosaic version has tried to reproduce a close literal translation of the original sonnet. The problem with such an approach is that it does not possess much artistic effect on the reader; nor does its structure seem to be as harmonious as that of the original.

The English context of situation and cultural environment (with regard to the weather and its associations) in which the poem is set are very different from those related to the T.L. (Arabic), because summer which is the shortest and most beautiful and moderate season in English is the hottest, driest, and longest season in Arabia, and is associated with many negative connotations.

The translator of the prosaic version of the Shakespearean sonnet "Shall I compare thee.." uses the Arabic term (اشد)) as a modifying collocate, but it does not seem to be an appropriate collocate, and the use of (اكثر)would perhaps be a better option, in terms of collocational agreement as well as agreement with the S.L. line in which the word "more" is repeated: "more lovely and more temporate" This is why suggesting the repetion of the item (اكثر) instead of (اشد) might constitute a better option. The translator would better make a change or alteration in the T.L. in such circumstances to make up for the difference between the S.L. and the T.L. context and cultural divergence. One may suggest the use of "spring" in Arabic (which is indeed the shortest, most beautiful and moderate season in Arabia) as a translation equivalent for the English summer in the sonnet under discussion.

The translator has also tried (in his literal approach) to follow or imitate the S.L. structure and syntax which seems to be very obvious in his rendering of the following lines:

Line 2 of the sonnet: Thou art, more.. انك اكثر
Line 3 of the sonnet: Rough winds do shake... فالرياح العتية
Line 6 of the sonnet: And often.... وانا
Line 7 of the sonnet: And every fair from fair sometimes declines
وكل حسن عن الحسن يوماً يفترق
Line 8 of the sonnet: By chance بصرف الدهر
Line 10 of the sonnet: Nor lose ولن يفقد
Line 12 of the sonnet: When in eternal lines. حين تعاصر الازمان
Line 13 of the sonnet: So long as فما دام

Imposing the formal and contextual aspects of the S.L. text on the T.L. linguistic system(as happens when the translator adoptstheliteralapproach in translation) does not in fact guarantee a faithful reproduction of the original artistic devices and forms, nor their effects on the S.L. reader for the very fact that the S.L. and the T.L. are two different linguistic systems. It may, on the contrary, (as is often the case) lead to the production of a vague, gloomy, inexpressive, caricature of the original work.

Let us consider other examples of the poetic translation (from Arabic into English), which include some lines from the much celebrated Arab poet Imru'ul Qais as translated by Nickolson;

Once on the hill, she mocked at me and swore ويوماً على ظهر الكثيب تعذرت
This hour I leave to return no more علي وآلت حلفة لم تحلل
But ah, the deadly pair, thy streaming eyes وما درفت عيناك الا لتضربي
They pierce a heart that all in ruin lies بسهميك في اعشار قلب مقتل

(الكثيب) in Arabic refers to,or expresses a dune in the desert rather than a hill. The image of love is often described in Arabic poetry in terms of eyes' arrows piercing the heart of the lover. This image is explicit in the S.L. example, but is rendered into the T.L. implicitly.

Another problematic area in the translation of poetry is the rendering of S.L. symbols which belong to a different culture and literary conventions, since they (symbols) may stand for different sorts of reality in both linguistic systems. The situation or problem becomes much more

complicated when the symbol is a linguistically relevant aspect of the S.L. such as employing gender in a symbolic manner when a certain item is of a different gender in the T.L. An example of this would be the case of the title of a book of poems by Boris Pasternak "My Sister Life" in which the Russian word for life is feminine, became a problem for the translator, the Czech poet Joseph Hora who tried to translate the book into his mothertongue (the Czech language), because what stands for "life" in Czech is the masculine noun "zivot" which would distort the intended signification of the S.L. symbol. (Jacobson 1959).

Although syntax causes less misunderstanding than words in the poetic genre, it may sometimes be a source of serious difficulty for the translator of poetry, and may cause ambiguity and confusion (Roberts, M). Let us look at the following instances:

A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.

(From: Pope's Essay on Criticism).

The difficulty in understanding the last line is in the syntactic ambiguity which may signify:

a. That we are largely sobered by drinking.
b. That we are sobered by drinking largely.

The context is often of help in such instances, since the translator has to decide on one understanding as he looks for the equivalent in the T.L. In this instance, the linguistic context does solve the problem since looking at the previous line "There shallow draughts intoxicate the brain" and relating it to the other parts of the poem (the ambiguous line in particular) will help us to decide that the second option (that of b) is the appropriate on

Hopkins' poetry is characterized by such syntactic difficulty and confusion because of the elliptical mode of expression which Hopkins tends to use. The translator should therefore pay his utmost attention to the elliptical constituents that are the source of his structural confusion. Let us consider the following lines from one of his sonnets:

I cast for comfort I can no more get
By grouping round my comfortless, than blind
Eyes in their dark can day or thirst can find
Thirst's all–in–all in all a world of wet.

(From Hopkin's sonnet: My own heart let me more have pity on")

Filling in the elliptical elements in their appropriate positions within the structure of the above lines, the difficulties encountered by the translator will disappear, and the ambiguity resolved. The poem will thus be read as:

I cast (around) for comfort (that) I can no more get by groping round my comfortless (situation) than blind eyes (can find) day in their dark (ness) or thirst can find its final satisfaction even if the whole world becomes water (Ibid).
One may suggest a translation of Pope's lines into Arabic as:

ان نزرا من المعرفة لامر خطر
فاغرف كثيراً أو لا تقرب ينبوع المعرفة
فالجرعة القليلة تسمم العقل
والغرف الكثير يبعث الصحوة فينا

Another kind of difficulty which the translator of poetry is expected to face is that of difficult themes and thoughts that characterize the works of some poets such as the works of W.B. Yeats, Louis MacNeice, T.S. Eliot and others particularly when such thoughts and themes are alien to the T.L. culture. It has been suggested that the difficulty encountered in understanding the poems of Yeats can be overcome if one concentrated on the sense expressed in the final stanza, which once understood can illuminate the specific theme of the poem. As for the works of T.S. Eliot, the difficulty is of a different type, since it lies in his use of symbols and symbolic imagery. Let us consider the following lines that are quoted from "The Waste Land":

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop and think
Sweat is dry and feet are in the sand
If there were only water amongst the rock.

It is obvious that the words are of a simple nature, so is the syntax used by the poet; but the difficulty is in the symbolic imagery of "rocks" and "water" One may suggest the following rendering of the above lines into Arabic.

لا ماء هنا غير الصخور
صخر ولا ماء ودرب رملي
والطريق يتعرج هنالك بين الجبال
جبال صخرية بلا ماء
لو كان ثمة ماء لتوقفنا وشربنا
بين الصخور لا يستطيع المرء التوقف أو التفكير
العرق جاف والاقدام غاطسة في الرمل
لو كان فقط ثمة ماء بين الصخور

The following poem of Louis MacNeice is another instance of difficult poetry with regard to the theme, thoughts and symbolic imagery (of "snow", "roses", "fire", "glass" etc) as well as some syntactic ambiguity in the first stanza. The syntactic ambiguity in this case is the result of grouping the verb "spawn" with "snow" or with the whole line "and pink roses against it" as well:

The room was suddenly rich and the great bay–window was
Spawning snow and pink roses against it
Soundlessly collateral and incompatible:
World is suddener than we fancy it.

World is crazier and more of it than we think,
Incorrigibly plural. I peel and portion
A tangerine and spit the pips and feel
The drunkenness of things being various.

And the fire flames with a bubbling sound for world
Is more spiteful and gay than one supposes–
On the tongue on the eye on the ears in the palms of one's hands
There is more than glass between the snow and the huge roses.

One may suggest the following rendering of the poem into Arabic:

غدت الغرفة فجأة مكتنزة والنافذة البارزة الكبيرة
تبيض الثلج والجمبد الوردي
بصمت وتلازم وتناقض
عالمنا اكثر فجائية مما نتصور
***

العالم اكثر جنوناً ووفرة مما نظن
جمع لا نهائي   اقشر واقطع
مندرينه وابصق البذور وأحس
بثمالة الاشياء المختلفة

* * *

والنار تضطرم مبقبقة فالعالم
اكثر حقداً وفرحاً مما يتصور المرء
على اللسان والعيون والمسامع وفي راحة كفي المرء
ثمة ما هو اكثر من الزجاج بين الثلج وزهرات الجمبد الكبيرة

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CHAPTER SEVEN
The Translation of Religious Texts

Translating religious texts requires an additional consideration to be respected besides those associated with literary translation, i.e. sanctity of the text.

Religious texts have appeared in the remote past. Some of them have been translated at different periods of time. This is why one comes across serious differences between them which are the result of different literary and stylistic conventions that characterize different eras. The language of some such translations (that have been carried out centuries ago) is archaic nd much distant from contemporary language.

The meanings of a religious text cannot easily be determined, since the textual material of the religious texts is marked with many ambiguities. It has been suggested that there are about seven hundred lexical and grammatical ambiguities in the Greek gospels (Nida & Taber, 1974). Such ambiguities normally result from the nature of religious texts, i.e. the language employed in such texts; and the temporal factor as they belong to relatively remote periods of time. Archeological excavations have helped in disambiguating certain problematic instances in the Bible. For instance, the archeological excavations in Palestine in the twentieth century have uncovered sets of stones on which the Hebrew word "pim" is written, denoting the wage offered to a farmer for his work whereas its meaning was indeterminate until that discovery. In many problematic instances, the linguistic context is not of avail or help particularly when the ambiguous lexical item is of a hapex legomena type (i.e. occuring just once in the whole text). The context of situation (i.e. the historical circumstances in which the text is set) can help the translator where such circumstances can be recovered (as in the case of archeological excavations), but this does not seem to be much conceivable or practically possible because of the distance in time and the consequential complexities. In what follows, biblical as well as Quranic translations will be discussed.

Biblical translations precede in time those of the Quran since the Bible is older than the Quran, and because the Bible has for long been known in translation in the first place. The Greek version of the Bible goes back to the third century A.D., but the Latin one goes back to the fourth century A.D., which was the work of ST Jerome. His translation was regarded as one of the three supreme versions of the Bible, the other two being those of Luther's German Bible and the King Jame's English version (Savory).

In what follows, three English translations of Psalm 23 in the King James' version (KJV) of 1611, the New English Bible (N.E.B.) of 1970, and the New International Version (N.I.V.) of 1978 will be considered:

King James Version (KJV)

1. The LORD is my shepherd; I shall not want.
2. He maketh me to lie down in green pastures:
   he leadeth me beside the still waters.
3. He restoreth my soul: he leadeth me in the paths
   of righteousness for his name's sake.
4. Yea, though I walk through the valley of the
   shadow of death, I will fear no evil: for thou art
   with me; thy rod and thy staff they comfort me.
5. Thou preparest a table before me in the presence
   of mine enemies: thou anointest my head with oil;
   my cup runneth over.
6. Surely goodness and mercy shall follow me all
   the days of my life: and I will dwell in the house
   of the LORD for ever.

The New English Bible (NEB)

1. The LORD is my shepherd; I shall want nothing.
2. He makes me lie down in green pastures,
   and leads me beside the waters of peace;
3. He renews life within me,
   and for his name's sake guides me in the right path.
4. Even though I walk through a valley dark as death
   I fear no evil, for thou art with me,
   thy staff and thy crook are my comfort.

5. Thou spreadest a table for me in the sight of my enemies;
   thou hast richly bathed my head with oil,
      and my cup runs over.
6. Goodness and love unfailing,these will follow me
   all the days of my life,
   and I shall dwell in the house of the LORD
   my whole life long.

The New International Version (NIV)

1. The LORD is my shepherd, I shall lack nothing.
2. He makes me lie down in green pastures,
   he leads me beside quiet waters,
3 he restores my soul.
   He guides me in paths of righteousness
      for his name's sake.
4. Even though I walk
      through the valley of the shadow of death,
   I will fear no evil,
      for you are with me;
   Your rod and your staff,
      they comfort me.

5. You prepare a table before me
   in the presence of my enemies.
   You anoint my head with oil;
      my cup overflows.
6. Surely goodness and love will follow me
      all the days of my life.
   and I will dwell in the house of the LORD
   forever.

In line 6, King James' Version. the lexical item "mercy" is rendered as "love" in the New International Version, whereas in the New English Bible, it is translated as "love unfailing" In line 4 of the King James' Version, "yea" is used, whereas in the New Internatinal Version as well as in the New English Bible. the word "yea" is replaced by the phrase "even though" which seems to serve a different stylistic function. In the King James' Version and the New English Bible, the archaisms "thou", "thy",

as well as the inflections in the second and third person singular forms of verbs are employed. The New International Version does not use the archaic pronouns "thou" and "thy", nor the inflected verb forms; but makes use of some other types of archaism such as the use of the strange collocation "anoint my head with oil" in line 17. The use of the expression "anoint with oil" as well as "richly bathed my head with oil" may culturally be misunderstood. The use of "want in line 1. in the King James' Version, and the use of "want nothing" in the New English Bible may be misinterpreted or understood as "like nothing", i.e. understood in the contemporary sense of the verb "want"; whereas the New International Version avoids such an ambiguity by using "Lack nothing" The New English Bible uses a mixture of archaic verb forms as in line 5 "spreadst" as well as modern verb forms as in line 2 "makes" Mixing both types of verb forms in the same text is taken to be less acceptable by some than the consistent use of archaic verb forms of the King James"Version, or the consistent use of modern forms of the verb in the New International Version.

As for the translations of the Quran, the Holy Quran has been translated into various languages of the world since a long time:

It was translated into Latin in 1143, into Italian in 1547, into German in 1616, into Dutch in 1641. into French in 1647. into English in 1649, into Russian in 1776, into Hungarian in 1831, into Polish in 1858, into Spanish in 1872, into Swedish in 1874, into Urdu in 1876, into Swahili in 1923, into Czech in 1925, etc (Ilyas 1981).

Different translators have produced different versions of the original text. Problematic instances, the signification of which has been a matter of dispute among the commentators of the text, are also tackled differently by the different translators who have undertaken the task of translating it. One easily feels the great impact and influence of the exegets on the translators' renderings from their explanatory footnotes (that are heavily based on commentaries of the Quran) and the exegetical material which they have incorporated in their translations of the text. In the case of problematic instances, the translator normally resorts to any material available concerning the problem, particularly the commentaries or exegetical interpretation of such instances. He has to adopt one interpretation out of the many available ones that are suggested by the same commentator or by more than one exeget. For instance, George Sale admits in his "Introduction to the Reader" that is attached to his translation of the Holy Quran his utter reliance on the exegetes of the Quran:

"In the notes my view has been briefly to explain the text, and especially the difficult and obscure passages, from the most approved commentators, and that generally in their own words"

The problems involved in the translation of religious texts may be classified in general as:

A. Lexical Problems: This type of problems includes homonymous linguistic signs (that is two different lexical items happen to share the same phonological and/or graphological forms; those that only share the phonological form are called 'homophones', whereas those that only share the graphological form are called 'homograph'); as well as signs with indeterminate denotation (i.e polysemyandhapax legomena of which there are about 455 instances in the Quran). The linguistic context is sometimes useful in resolving certain ambiguities, but it is not of much avail in many problematiccases that remain an apple of discord for commentators as well as translators of the text. Let us consider the following instances:
The homonymous sign ([illegible] ors in the 57th chapter of the Quran, verse 19 which may either denote witnesses as the plural of (شاهد); or "martyrs" as the plural of شهيد). [illegible] much celebrated English translators (Sale, G, 1734, Rodwell, J, 1861, and Bell, R, 1937) side with the first option (i.e. "witness") but three other well known translators of the Quran: (Palmer, E 1880, Pickthall, M, 1930, and Arberry, A, 1955) opt for the second option. i.e. "martyrs" This division among the translators in fact is a reflection of such disagreement among the commentators as well: Jalal al-Din al-Suyuti sides with the first option, i.e. "witness", but al-Zamakhshari and Ibn Kathir are in favour of the second sense (i.e. "martyr").

Another excellent example of the problematic indeterminate denotation of Quranic lexical items is that of the two signs (al-Jibt and al-Tagut) which occur in the fourth chapter of the Quran, verse 51:

al-Jibt

This sign appears only once in the Quranic text in collocation with another problematic sign (i.e [illegible] chapter 4, verse 51:
As to its signification, different interpretations have been suggested:

false gods or deities
"B" idols of the p[illegible]n Arabs
([illegible] erers [illegible]

"D": demons
"E": diviner or priest
"F": a certain person
"G": a vile thing
"H": a group of Jews who went over to Qureish.

The translators have rendered the sign under discussion variously:

Sale: "false gods"

it seems rather to signify any false deity in general.

Rod.: "Djibt"

This refers to certain renegade Jews, who out of hatred against Muhammad, went over to the Koreisch.

Pal.: "Jibt"

idols of the ancient Arabs

M. Ali (1918 & 1928 eds.): "enchantment"

M. Al. (1951): "sorcery"

Pick.: "idols"

Bell: "Jibt"

(No explanation of this word has been found)

Arb.: "demons"

Sale adopts sense "A" Rod.'s footnote is in accord with option "H". Pal.'s footnote, and Pick.'s rendering agree with signification "B" M. Ali's translations are according to "C" Bell does not side with any of the suggested interpretations, as explicit in his footnote, "no explanation of this word has been found". Arb.'s translation goes with interpretation "D"

Commentators are not agreed on the specific denotation of the sign in question. Jallal 'l-Din suggests "B" Ibn Kathir mentions "A", "B". "C", "D", and "E" without backing a particular one. Baidawi mentions "B", "F", "G", and "H" Zamakhsharisuggests "B" and "D" Tabary supports option "A" Abi Hayan mentions "A" and "B" Razi suggests "A", "B", "C", "D", "E", "F", and "G"

Sale's rendering seems to be influenced by one of the significations suggested by Kathir, i.e. "A" Rod.'s explanatory footnote agrees with Baid.'s commentary. Pal.'s footnote as well as Pick.'s translation seem to be influenced by Jali's interpretation. M. Ali's translation of the sign in question seems to be influenced by al-Bukhari's collection of Hadith, as explicit in his footnote No. 585, 1951ed., (p. 205). Arb.'s translation of this sign agrees with one of the significations suggested by Kathir, Zam., and/or Razi ("D").

As to the similarities between the translators' renderings, one may mention that between Pick.'s translation and Palmer's explanatory footnote:

Palmer: (idols of the ancient Arabs.)

Pickthall: idols.

al–tagut

As for this sign it appears eight times in the text, in the wide sense of (what is being worshipped or relied on instead of God). In one occurrence only, (Q. 4, 51) it occurs in collocation with "al–jibt"

Diverse opinions have been put forward concerning its morphological origin as well as its semantic domain.

Sergeant suggests that the pre–Islamic signification of this sign was "law and custom", and quotes the *Sirah of Ibn Hisham* in describing "tawagit" as "temples". Some Arab philologists and commentators derive it from the

Arabic root "taga", i.e. "exceed the limit" Owing to its indeterminate denotation, various significations have been suggested (which may be the result of confusing different senses that are assigned to it in different languages):

"A": false gods and deities
"B": idol, or idols
"C": sorcerers or sorcery
"D": devil(s)
"E": diviner(s)
"F": tyrant(s)

The translators have rendered it differently:

Sale: "Tagut"

This word properly signifies an idol or whatever is worshipped besides God particularly the two idols, of the Meccans, Allat and AlUzza; and also the devil or any seducer.

Rod.: "Thagoot"

a name applied to idol or idols.

Pal.: "Taghut"

M. Ali (1918 & 1928 eds.): "the devil"
M. Ali (1951ed.): "diviners"
Pick.: "false deities"
Bell: "Taghut"
idols.
Arb.: "idols"

Sale, Rod. Pal., and Bell transliterate the sign. In his explanatory footnote, Sale mentions "A", "B", "C", and "D" as possible significations. Rod., and Bell mention sense "B" in their footnotes. Pal. mentions both "B" and "D" M. Ali's rendering of 1918 and 1928 eds., is according to signification "D"; but his translation in the 1951ed., is in accord with sense "E" Pick.'s translation is in accord with "A" Arb.'s translation agrees with option "B"

The commentators are at odds about the denotation of the sign in question. Jall., suggests both "B", and "D" Kathīr mentions both "A" and "B" Baiḍ., mentions the significations "A", "B", and "D" Zam., suggests "A", and "D" Ṭab., supports "B" only Ḥay., suggests "A", "B" "C", "D", and "E" Rāzi's expositions of the sign include "B", "C", "D", "E", and "F"

Sale's footnote seems to be influenced by Zam.'s exegesis. Rod.'s footnote agrees with one of the significations suggested by Baiḍ., Jall., and/or Kathir. Pal.'s footnote seems to be after Jali's expositions ("B" & "D"). M. Ali's 1918 and 1928–renderings are in accord with one of the significations suggested by Jall., Baiḍ., Zam., Rāzi, and Ḥay., (that of sense "D"). His 1951–rendering seems to be influenced by Bukhari's collection of Hadith as explict in his footnote No. 585 (p. 205). Pick.'s translation agrees with the exegeses of Kathir, Baiḍ., Zam., and/or Ḥay. Bell's translation and Arb.'s seem to be influenced by Ṭab.'s interpretation; or by one of the senses mentioned by Baiḍ., Jall., and/or Kathir (i.e. "B"), either directly, or through Rod.

Some translators are inconsistent in their translation of the sign "tagūṭ" in its occurrences with identical contexts. For instance, M. Ali translates it (Q. 4, 51) into "devils" in the 1918 and 1928 eds.; but into "diviners" in the 1951ed. Pick. renders it into "idols" in Q4, 51, 76 and Q5, 60; but into "false deities" in Q.4, 60 as well as in Q2, 256, 257; whereas in Q39, 17 and Q16, 36, he translates it into "false gods".

Such inconsistent translations reflect the translators' incertitude about the specific denotation of the sign.

Some translators have assigned the denotation of both "token" and "class", to the same sign, as does Sale in his explanatory footnote: *"an idol* or whatever is worshipped besides God" "an idol" is a "token", or hyponym in relation to "whatever is worshipped besides God" which has a wider denotation that includes that of "idols", and is therefore a hyperonym.

It is not unusual for a sign to have a denotation of a "token" as well as of a "class"; but this takes place, or is brought about by certain factors such as contrast, the combination of the grammatical context with facts of the real world, gestures, and other supra–linguistic means.

For instance, in the sentence "I have a dog and a bitch", the sign "dog" may serve as an example. Its denotation class of "domestic canines" is narrowed in this context to "male dog" only, i.e. narrowed to a "token" by the context.

The sign "tagut" however, has undergone no such contextual limitation, or connotative narrowing. One may be justified in considering the translators' different renderings of the same sign in its different occurrences (but identical contexts) as instances of inconsistency; and uncertainty about its specific denotation.

Since both signs "al–tagut" and "al–jibt" which have been discussed separately occur in collocation within one construction (Q.4, 51), it may synonyms a vile thing; and deities respectively) of a jews and devils one syntagm, (i.e. the sign + its syntactic position).

Both signs have been given similar significations by the exegetes with little variation; and this reflects the problematic nature of both signs. The significations "A", "B", "C", "D", "E", and "F" are assigned to "al–tagut"; whereas the expositions "A", "B", "C", "D" "E", "F", "G", and "H" are allocated to "al–jibt"

In order to render a construction in which both signs are constituents, a certain sense should be assigned to each unless they be synonyms (which does not seem to be the case, or which cannot be proved to be the case). This implies that some commutation will have to take place in the process

of choice or selection of the signification which is to be taken as the designation of each of the two signs. Such commutation in fact does not simplify the problem, but adds oil on the flames, since the probabilities only multiply:

1.A,A. (i.e. both signs are taken to be synonymous, denoting "deities" The first symbol "A" represents the signification of the sign "jibt"; the second represents that of "al-tagut".)
2.A,B. (i.e. deities; and idols, respectively)
3. A,C (i.e. deities; and sorcerers, respectively)
4. A,D (i.e. deities ; and devils, respectevily)
5. A,E (i.e. deities; and diviners, respectively)
7. B,A (i.e. idols; and deities respectively)
8. B,B (i.e. idols; i.e. both being synonyms)
9. B,C (i.e. idols; and sorcerers, respectively)
10. B,D (i.e. idols; and devil, respectively)
11. B,E (i.e. idols; and diviners , respectively)
12. B,F (i.e. idols; and tyrants respectively)
13. C,A (i.e. sorcerers; and deities respectively)
14. C,B (i.e. sorcerers; and idols respectively)
15. C,C (i.e. both being synonymous, denoting "sorcerers")
16. C,D (i.e. sorcerers; and devils respectively)
17. C,E (i.e. sorcerers; and diviners respectively)
18. C,F (i.e. sorcerers; and tyrants respectively)
19. D,A (i.e. devils; and deities respectively)
20. D,B (i.e devils; and idols respectively)
21. D,C (i.e. devils; and sorcerers respectively)
22. D,D (i.e. devils; both being synonyms)
23. D,E (i.e. devils; and diviners respectively)
24. D,F (i.e. devils; and tyrants respectively)
25. E,A (i.e. diviners; and deities respectively)
26. E.B (i.e. diviners; and idols respectively)
27. E,C (i.e. diviners; and sorcerers respectively)
28. E,D (i.e. diviners; and devils respectively)
29. E,E (i.e. diviners; both being synonyms)
30. E,F (i.e. diviners; and tyrants respectively)
31. F,A (i.e. tyrants ; and deities respectively)
32. F,B (i.e. tyrants; and idols respectively)
33. F,C (i.e. tyrants; and sorcerers respectively)
34. F,D (i.e. tyrants; and devils respectively)
35. F,E (i.e. tyrants; and diviners respectively)

36. F,F (i.e. tyrants; both being synonyms)
37. G,A (i.e. a vile thing; and deities respectively)
38. G,B (i.e. a vile thing; and idols respectively)
39. G,C (i.e. a vile thing ; and sorcerers respectively)
40. G,D (i.e. a vile thing; and devils respectively)
41. G,E (i.e. a vile thing; and diviners respectively)
42. G,F (i.e. a vile thing; and tyrants respectively)
43. H,A (i.e. a group of Jews; and deities respectively)
44. H,B (i.e. a group of Jews; and idols respectively)
45. H,C (i.e. a group of Jews; and sorcerers respectively)
46. H,D (i.e. a group of Jews and devils respectively)
47. H,E (i.e. a group of Jews; and diviners respectively)
48. H,F (i.e. a group of Jews; and tyrants respectively)

Though some cases of these probabilities overlap, yet what remains is sufficient to leave the translators at a loss. One wonders if a number of translators undertook the translation of this phrase only, how many different T.L. versions of the same S.L. textual material may be found, and whether it is possible to judge and select the appropriate one.

B.Syntactic Problems:

In addition to lexical problems that are usually much encountered by the translators of religious text, the translator may also come across some serious syntactic ambiguities. The main syntactic problems or difficulties are:
Syntactic Ambiguity in terms of structure;
Syntactic ambiguity in terms of ellipsis;
Syntactic ambiguity in terms of pronominal reference.

In what follows,such syntactic difficulties in the translation of the Quran into other languages will be discussed:

Q.1,6: "ṣirāt 'l-lathīna an^{c}amta ^{c}alaihim gair al-magdūbi ^{c}alaihim":
This construction holds some ambiguity, for it may be the case that:

"A": The construction "gair 'l-magdubi ^{c}alaihim" stand in a relation of sub-ordination to "'l-lathina an^{c}amta ^{c}alaihim" i.e. it modifies the latter.
"B": "gair 'l-magdubi ^{c}alaihim" is an elliptical construction (with the ellipsis of sirat)

The translations:

Sale:	"not of those against whom thou art incensed, nor of those who go astray." not the way of the modern Jews, whose signal calamities are marks of the just anger of God against them for their obstinacy and disobedience; nor of the Christian of this age, who have departed from the true doctrine of Jesus, and are bewildered in a labyrinth of error. (Jallalo'ddin, Al Beidawi) This is the common exposition of the passage although Al-Zamakhshari, and some others, by a different application of the negatives, refer the whole to the true believers; and then the sense will run thus: The way of those to whom thou has been gracious, against whom thou art not incensed and who have not erred. Which translation the original will very well bear.
Rod.	(1861ed.): "with whom thou art not angry, and who go not astray"
Rod.	(1876 ed.): "Not of those with whom Thou art angered"
Pal.	"not of those Thou art wroth with; nor of those who err"
M. Ali.	"Not those upon whom wrath is brought down, nor those who go astray"
Pick.:	"Not (the path) of those who earn Thine anger nor of those who go astray"
Bell:	"Not (that) of those upon whom anger falls, or those who go astray"
Arb.:	"not of those against whom Thou art wrathful, nor of those who are astray"
Lane:	"Not of those with whom Thou art wroth, nor of the erring"

Sale's translation agrees with sense "B", but he mentions option "A" too in his footnote as a signification "the original will very well bear" Rod.'s rendering in the 1861ed., is in accord with "A", but his 1876-translation agrees with "B". Lane, Pal., M. Ali, Pick., Bell, and Arb., adopt sense "B"

The commentators' expositions are also different. Zam., supports "A" Baid., Kathir, Jall., and Razi suggest "B" Ṭab., and Ḥay., mention both possibilities.

Sale seems to have been influenced by Jall., and Baid., in his rendering; but by Zam., in his footnote-rendering. Rod.'s 1861-rendering seems to be

influenced by Zam.'s exposition; but his translation in the 1876ed., agrees with Jall., Baid., and Kathir. The translations of Lane, Pal., M. Ali, Pick. Bell, and Arb., agree with the commentaries of Jall., Baid., and Kathir; as well as Razi in the case of M.Ali, Pick., Bell, and Arb.

The similarities found between the translators' renderings are:

1. "gair 'l-magdubi ᶜalaihim:
   A. Lane and Pal.:
      Lane: "Not of those with whom Thou art wroth"
      Pal.: "not of those Thou art wroth with..
2. "wala 'l-dalin":
   A. Sale and (Rod.'s 1876-rendering; Pick., Bell, & Arb.):
      Sale: "nor of those who go astray"
      Rod.: "nor of those who go astray"
      Pick.: "nor of those who go astray"
      Bell: "or those who go astray"
      Arb.: "nor of those who are astray"

Ellipsis is often the source of many syntactic ambiguities in religious texts. Let us consider the following Quranic example:

Q.4,19: "tarithu 'l-nisa'a kurhan"

The underlined construction is held to be embody some syntactic ambiguity:

"A": "'l-nisa'a" being the only object of the verb "tarithu"; denoting: "inherit the wives (of kinsmen)"; (which was a pagan custom in Arabia befor Islam.)

"B": "'l-nisa'a" being an indirect object (the direct object being elliptical); i.e. "inherit their possessions"

The translations:

Sale: "it is not lawful for you to be heirs of women against their will" It was customary among the pagan Arabs, when a man died, for one of his relations to claim a right to his widow......... then he either married her himself, or kept her dower and married her to another,..... or else refused to let her marry unless she redeemed herself by quitting what she might claim of her husband's goods (Al Beidawi).

Rod.: "it is not allowed you to be heirs of your wives against their will"

Pal.: "it is not lawful for you to inherit women's estates against their will"

M. Ali: "It is not lawful for you that you should take women as heritage against (their) will"
Among the pre-Islamic Arabs, when a man died, his elder son or other relations had a right to possess his widow or widows, marrying them themselves if they pleased, without settling a dowry on them, or marrying them to others, or prohibiting them from marriage altogether.

Pick.: "It is not lawful for you forcibly to inherit the women (of your deceased kinsmen)"

Bell: "it is not permissible for you to heir women against their will"
Ambiguous; more probably refers to putting pressure on a wife to compel her to bequeath her property to the husband.

Arb.: "it is not lawful for you to inherit women against their will"

Sale, and Arb., seem to employ both options. Rod., Pal., and Bell follow "B". M. Ali, and Pick., opt for "A"

The commentators have suggested different interpretations. Kathīr and Ṭab., support "A". Jall., Baiḍ., Zam., Rāzi, and Ḥay., suggest both options.

Sale's rendering and Arb.'s agree with the commentaries of Jall., Zam., and Baiḍ., (but Sale mentions Baiḍ., only in his footnote), as well as those of Rāzi and Ḥay., in the case of Arb. The translations of Rod., Pal., and Bell go with one of the options ("B") suggested by Jall., Zam., and Baiḍ., as well as Rāzi and Ḥay., in the case of Bell. M. Ali and Pick., seem to be influenced by Ṭab., and/or Kathīr.

It seems that the context resolves the problem under discussion. The occurrence of the subsequent verses "litathhabū bibaᶜdi mā ataitumuhunna illā an ya'tīna bifāḥishatin wa ᶜāshirūhunna bilmaᶜrūf", explicitly manifests the position of such women as "wives" One may therefore suggest that option "B" (i.e. inherit their possessions) is the correct one.

The translators' influences:

"tarithū":

A. Sale and Rod.:
Sale: "to be heirs of"
Rod.: "to be heirs of"

B. Pal., and (Pick.; Arb.):
Pal.: "to inherit"
Pick.: "to inherit"
Arb.: "to inherit"

Pronominal indeterminate referece is also often encountered by the translator of a religious text. Let us consider the following instance from the Quran:

Q. 2,177: "wa ata 'lmala ^{c}ala hubbihi":

The pronoun in "^{c}ala hubbihi" is ambiguous. It has been taken to refer to:

"A": God (i.e. for the sake of God).
"B": wealth (i.e. despite one's love of wealth)
"C": out of a sincere desire.

The translations:

Sale:	"who giveth money for God's sake"
Rod.:	"who for the love of God disburseth his wealth"
Pal.:	"who gives wealth for His love"
M. Ali:	"and gives away wealth out of love for Him"
Pick.:	"and giveth his wealth, for love of Him"
Bell:	"who, though they love their wealth, bestow it" Or "for the love of Him" (i.e. Allah) "bestow their wealth"
Arb.:	"to give of one's substance, however cherished"

Sale, Rod., Pal., M.Ali, and Pick., side with "A" Arb., employs "B" in his rendering.
Bell translates it in accord with "A", but mentions "B" as another possible rendering.

The exegetes are of different views concerning the pronoun in question. Kathir, Jall., and Ṭab., are of the view that it refers to one's love of it (as in "B"). Zam., Baid., Ḥay., and Razi suggest all of the three options "A", "B", & "C").

Sale, Rod., Pal., M. Ali, and Pick., seem to follow one of the options suggested by Zam., and/or Baid., as well as Razi and/or Hay., in the case of M.ALI. and Pick. Bell too seems to follow the same commentator(s) mentioned in the case of M.Ali and Pick. Arb., seems to be influenced by Jall., Kathir, and or Tab.

It may be remarable that C.J. Lyall (1914) argues in favour of option 'b' as he cites another verse from the Qur'an (Q.3,86) which explicitly signifies "until ye expend of that which ye love". This indeed seems to be a more reasonable solution.

The translators' influences:

A. M.Ali., and Pick.:
M. Ali: "out of love for Him"
Pick.: "for love of Him"
B. Pick., and Bell's footnote–rendering:
Pick.: "for love of Him"
Arb.: "for the love of Him"

The same phrase "^{c}ala ḥubbihi" occurs once more in the text in Q.76,8 "wa yut^{c}imuna 'l–ṭa^{c}ama ^{c}alā hubbihi" which seems to be a stylistic variant of Q.2,177. One therefore expects consistent translations of both instances, yet this does not seem to be the case:

1. Rod.:
Q.2,177: "who for the love of God" (i.e. "A").
Q.76,8: "who though longing for it themselves", (i.e. option "B").
2. Bell:
Q.2,177: "though they love their wealth", (i.e. "B").
Q.76,8: "for His love" (i.e. "A").
The reference of the pronoun is uncertain.
3. Arb.:
Q.2,177: "however cherished" (i.e. "B")
Q.76,8: "for the love of Him" (i.e. "A").

By comparing both instances (Q.2,177 and Q.76,8) one finds out that "mal" in Q.2,177 is synonymous with "ta^{c}am" in this context. The sign "mal" should be rendered into something like "substance" but not "money" as does Sale (and Lane, Selections, 1879, p. 35).

The translators' similarities (or influences), Q.76,8:

A. Pick., and Arb.:
Pick.: "for love of Him"
Arb.: "for the love of Him"
B. Pal., and Bell:
Pal.: "for His love"
Bell: "for His love"

Cultural problems too are often encountered by the translator, of a religious text. Let us consider the following instance and the way it is handled by different translators:

lailatu 'l-qadr:

This phrase designates a particular night in the month of fasting (25th, 27th, or 29th of Ramadan). It is held to be one of the most holy nights in the Islamic culture in which the first Qur'anic revelations were delivered to Mohammad. It is also held that divine decrees concerning the ensuing year are decided on it. It must be a perplexing instance (of cultural discrepancy between Arabic and English) for the translators.

The translations (Q.97,1):

Sale:	"VERILY we sent down the Koran in the night of al-Kadr" The word Al-Kadr signifies power and honour or dignity, and also the divine decree...
Rod.:	"Verily, we have vaused It to descend on the night of POWER"
Pal.:	"Verily, we sent it down on the Night of Power!"
M. Ali	(1928ed.): "We revealed it on the grand night" ... literally means the night of majesty or grandeur or greatness is a well-known night in the month of Ramadhan...
M.Ali	(1951ed.): "Surely We revealed it on the Night of Majesty"
Pick.:	"Lo! We revealed it on the Night of Power"
Bell:	"Lo, We have sent it down on the Night of Power"
Arb.:	"Behold, We sent it down on the Night of Power"

Sale transliterates it, and explains it by a footnote. Rod., Pal., Pick., Bell, and Arb., render it into "the Night of Power" M. Ali translates it into "the grand night (1928 ed.), and "the Night of Majesty" (in the 1951ed). These translating attempts are far from being a satisfactory reproduction of the original.
"alqadr" does not seem to have such signification as "power" which Sale attaches to it in his footnote, (which has also influenced the translations of Rod., Pal., Pick., Bell, and Arberry. Sale seems to have mistaken it for "qudra" which signifies "power" or "ability"

Variant readings too are sometimes the source of difficulty in rendering religious texts into other languages. The following Quranic verse is an example:
Q.5,6: "wa 'msaḥū biru'ūsikum wa' arjul(a/i)kum ilā 'l-ka^cbaini"

The defference resides in the vowel in "arjulakum" or "arjulikm"

R.1.: "arjulakum", (as an object to the verb "wa–gsilu", denoting or enjoining the washing of feet).

R.2.: "arjulikum", (as a second object to the verb "wa–msahu", permitting the wiping of feet).

The translations:

Sale: "rub your heads and your feet"
Rod.: "wipe your heads, and your feet"
Pal.: "wipe your heads, and your feet"
M.Ali: "wipe your heads, and (wash) your feet"
Pick.: "lightly rub your heads, and (wash" your feet"
Bell: "wipe your heads and your feet"
Arb.: "wipe your heads, and your feet"

Sale, Rod., Pal., Bell, and Arb., adopt R.2., (i.e. "arjulikum"). M. Ali, and Pick., opt for R.I., (i.e. "arjulakum").

The exegetes are not unanimous on this. Razi and Ḥay., are in favour of R.2. Jall., Kathir, Ṭab., Baiḍ., and Zam., mention both readings, as possible options.

Sale, Rod., and Pal., seem to follow one of the readings suggested by Jall., Baiḍ., Kathir, and/or Zam. M. Ali's rendering and Pick.'s agree with one of the readings mentioned by Jall. Ṭab., Baiḍ., Zam., and/or Kathir, (R.I.). The translations of Bell and Arb., agree with one of the readings suggested by Ḥay., and/or Rāzi, as well as Jall., Baid., Kathir, and/or Zam., (i.e. R.2., directly or through Rod.).

The translators' influences:

A. Rod., and (Pal.; Bell; Arb.)
Rod.: "wipe your heads and your feet"
Pal.: "wipe your heads, and your feet"
Bell: "wipe your heads and your feet"
Arb.: "wipe your heads, and your feet"

B. M. Ali and Pickthall:
M. Ali: "and (wash) your feet"
Pick.: "and (wash) your feet".

The translators of the religious text may sometimes be influenced, whether consciously or unconsciously, by their own religious doctrines and beliefs, i.e. their religious background. For instance, Sale's translation of the Quranic verse in chapter 2, verse 69 (بقرة صفراء) into "red heifer" and his explanatory footnote in which he tries to justify his rendering of the S.L. colour (صفراء i.e. yellow) into "red" saying that "yellow" is not used "when speaking of cattle"– in fact is not convincing, for the real reason behind his rendering of صفراء i.e. yellow) into "red" in the T.L. is perhaps an echo from exodus xxxiv 29ff where the same story of the cow appears as the "red heifer" In other words. his rendering in this instance is influenced by nis own religious background. Sale's translation of the lexical item (حنيفا) which he renders into "be orthodox" is anotner example of the translator's undergoing the influence of his own culture and religious background, which often goes against the grain of objectivity

Another illuminating example of the influence of the translator's religious doctrines (whatever religion he belongs to) is that of Muhammad Ali's translation of the Quran into English as he belongs to the Ahmadiyya sect. Ahmadyyan scholars contradict the generally held Islamic view that the Christ did ascend to heaven alive, i.e. he was not really crucified, but the the Ahmadivyan scholars believe that the Christ died on the cross. This is wny M.Ali renders the Quranic verse 117 in chapter 5: (فلما توفيتني) as: "but when Thou didst cause me to die" Such interference of the translator's own beliefs (whether unconsciously or on purpose) may distort the translator's role as an objective (nr neutral) mediator, and will apriori affect his work negatively.

On the other hand, one has to admit that it is not that easy and straightforward act on the part of the translator to remain fully neutral and objective. If he has a strong admiration for the text he has undertaken its translation, this may result in following it slavishly, or filling it with superfluous notes. But if he has no admiration or respect for the text he has undertaken to render, he will lack the necessary patience and enthusiasm that such a work usually demands, and will inevitably do much harm to the originai i text.

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CHAPTER EIGHT

Scientific Translation:

In scientific works, subject matter takes priority over the style of the linguistic medium, which aims at expressing facts, experiments, hypotheses, etc. The reader of such scientific works does not read it for any sensuous pleasure which a reader of literary works usually seeks, but he is after the information it contains. All that is required in fact is that of verbal accuracy and lucidity of expression. This is applicable to the translator's language as well. Scientific words differ from ordinary and literary words since they do not accumulate emotional associations and implications. This expains why the translation of a scientific work is supposed to be more direct, freer from alternatives, and much less artistic than the other kinds of prose. The language of scientific and technical language is characterized by impersonal style, simpler syntax, use of acronyms, and clarity.

The translator of scientific texts has to possess some knowledge (at least a general sort of knowledge) of the subject matter he undertakes to translate in addition to the other pre-requisites that a translator is supposed to have (which will be discussed later in a separate chapter).

The words (or scientific vocabulary) in a scientific text are usually used with a precise signification. Each word usually has one well-defined meaning which is not ambiguous, nor likely to change whenever it occurs thereafter i.e. monosemous. They even occur with similar signification in different languages of the world. The scientific vocabularly is in fact specialized, and is not intelligible but to scientists and students of science. The translator has to take this aspect into consideration when embarking on the translation of such a text. The other important feature concerning this sort of translation is that the translation of a scientific work is normally made from the original work, and is not translated twice into the same language, whereas literary works may sometimes get translated into the same target language for many times (as is the case with the dramatic works

of Skakespeare that have been translated into various languages of the world by different translators).
This is perhaps because a scientific work does not lose much of its content or may lose very little when being rendered into another language, and hence there is no need for any other attempt of providing a more useful rendering (Savory 1968). This is quite true when such a translation of scientific text takes place between languages of relatively similar or equivalent scientific standards of progress and development (such as between English and French, or between any of them and German for instance), but if there is a gap between the scientific standards of both languages, such a translation will not be a straightforward one because of the lack of technical terminology in the less developed speaking community of the T.L. and the consequential difficulties that follow. Savory (1968) cites an interesting example of scientific translation from a French passage, and a German one into English:

The earth's crust is actually an immense graveyard of plants and animals belonging to families which are either extinct or which are represented by a few survivors only. The connection is certainly undeniable. The genealogical tree of living organisms has changed and branched so often that one is led to imagine the existence today of more and more numerous species. But there is nothing of the kind. Most of the branches are long since dead; those that survive have appreciably fewer representatives. Examples of such extinctions abound.

Yet another phenomenon plays an unusually large part among cloud–forms. This is the 'mare's tail' The precipitation that forms in a cloud sinks by reason of its weight, but in most cases it evaporates again as soon as it reaches the lower surface of the cloud and enters unsaturated air. But if it has already assumed a more substantial form, and especially if it consists of snow or ice and thus cannot diffuse so rapidly, it falls more or less deeply to lower levels before it disappears altogether. In some cases it reaches the ground, and we call it rain or snow.

Indeed, it is obvious that the English rendering has expressed the information of the S.L. text precisely and adequately without any significant loss of the original's content. This is why one does not expect the same passage to be translated by a second translator since the first one is there to provide the required information in that specific scientific field. When scientific translation is carried out between languages of disparate scientific standards (such as translating a scientific text from a language

spoken by a developed nation into the language of a developing or underdeveloped nation), involves many difficulties.

Translating a scientific text from English into Arabic nowadays is not a straight forward activity, since it involves certain translation problems. In fact, Arabic had played an essential role in the progress of science and humanity in general, over the centuries. Arab's interest in sciences (such as Chemistry, geometry, algebra, engineering, astronomy, medicine, music, etc..) made valuable and very important additions and contribution to human knowledge, for they (the Arabs) were the "pioneers of learning and bringers of light to midaeval Europe" (Nickolson, R 1977). Many Arabic scientific and technical terms have been transferred into European languages (including English).

Scholars from the west used to go to Andulusia (Spain) to seek scientific knowledge and learn from the Arab Universities of that country. They returned to their European countries with the knowledge they had gained (Guillaume, A, 1978).

Let us consider the following instances of Arabic terms that have entered English in the various fields of science:
alchemi الكيمياء القديمة bismuth البزموث chemistry الكيمياء nadir النظير alcazar القصر , algol الغول , algorithm نظام العد , alidade العضادة , altair النسر الطائر , alcohol الكحول alkali القلي , alembic الامبيق arsenic الزرنيخ borax البوراكس kibrit الكبريت naphta النفط elixir الاكسير hasheesh حشيش majoon معجون sofa اريكة, sherbet شربت, meri المريء mummy المومياء nucha النخاع sach وشاح , zero صفر , cipher صفر , algebra الجبر, algorism اللوغارتم , natron النطرون alcove فجوة , vega النسر الواقع , caph الكف الخصيب, aldebran الدبران(الثور) as well as the Arabic numerals.

As to the present state of affairs (in our contemporary times)there is a wide gap between the scientific standards and technical capabilities that are expressed by the English language and Arabic. Scientific language in the developed countries has developed its own scientific register with specific lexical and grammatical markers. The scientific register in such developed countries is further divided into specialized sub–registers in accord with the specific field of scientific learning or knowledge such as medical register, engineering register, agricultural register. chemical register, etc. As for Arabic it still lacks well established scientific register It suffers from a shortage in scientific and technical terminology in many scientific fields , on one hand, and it has not developed such specific lexical and grammatical markers of an Arabic scientific register yet, on the other. This constitues a

major difficulty in the translation of scientific texts into Arabic. What adds oil to the flames is the fact that scientific progress is achieved at a high speed leading to the coinage of an average of 50 to 100 technical terms per day in our present time (Khan, 1979). In an attempt to cope with such a high level of scientific progress in the various fields of science and scientific research, some Arab linguists and educational bodies and institutions in the Arab world have taken certainly measures in order to translate the scientific works into Arabic as quickly as possible. Among these are the Academy of the Arabic language in Damascus 1919, the Academy of the Arabic language in Cairo 1934, The Scientific Academy of Iraq 1948. The Academy of the Arabic Language in Amman 1980, The Academy of Bait al-Hikma in Tunis 1983, the Arab universities, as well as the efforts of some Arab lexicographers and translators of scientific texts.

One of the problematic obstacles that hinders the success and promotion of such efforts is the fact that translators from different Arab countries use different scientific vocabulary, and differ in their approaches to such translations. The main procedures that have been suggested by the Arab academies for the purpose of overcoming the obstacles and problems of carrying out translations of scientific texts into Arabic are:

1. Making use of classical Arabic technical terms as much as possible as in the case of: alum: الشب, amonia: النشادر, calcium hydroxide: الجير المطفي، acetic acid: حامض الخليك, lamp: مصباح, watch ساعة يدوية
2. Where no equivalent original Arabic term is to be found for the rendering of an S.L. scientific or technical term, the following options are suggested:

A. Derivation: Being a derivative language, Arabic facilitates the use of derivation for the formation of new technical word families; which in Arabic is called "al-majaz": مذيع وأذاع واذاعة مكننة وماكنة تحليل ومحلل وحلل

The most common and new grammatical models of such technical items take the torm of "maf^c^al" as is the case with such terms as:
مثقاب ومنشار ومحرار ومدفع ومرصد

"mif^c^al": as in the case of: مكبس ومشرط ومجهر

"fa^cc^ala" as in the terms: نفاثة وشراقة وغواصه

"fa^cc^al" as in the case of such terms as: جرار ونفاث

"fa^c^ila": as in the case of such terms as: ناقلة وحادلة وطائرة

B. Assigning a new technical meaning to an Arabic word that has another signification, as is the case with such items as:
(دبابة) which originally denoted moving animals, or creatures that can move; (قطار) which originally denoted a caravan of camels; (سيارة) which originally signified moving things such as stars in particular.

C. al-Naht: This approach is less encouraged by Arab academies than the above-mentioned two methods because it does not follow the grammatical models or forms of Arabic, but the technical terms (following this approach) are formed by combining more than one morphological root (i.e. creating new compounds). One may cite the following examples:
asymmetry اللاتناظر hydroelectric كهرومائي , space-time الزمكان
electromagnetic كهروطيسي photoelasticity الصومرونة etc....

The majority of scientific and technical terminology that are transferred into the Middle East Arab countries usually come from English which is the second language in these countries, whereas the technical items that are transferred into the Arab countries of North Africa (Algiere, Tunis, Morroco, etc...) usually come from French which is the second language in those Arab countries of North Africa. e.g.: English "nitrogen: Arabic Middle East: نيتروجين French "Azot"; Arabic (of the North Africa Arab countries): آزوت
As have been mentioned earlier, translators from different Arab countries make use of different Arabic technical equivalents of the same S.L.technical terms. For instance, the term "gravity" is translated into جاذبية in Iraq, but it is rendered into (ثقل) in Morrocco. The technical term "power" is translated into (قدرة) in Iraq, but is rendered into (قوة) in Morrocco. The term "carburator" is translated into مكربن in Lebanon, but is translated into (مبخر) in Iraq. The term "clutch" is usually rendered into (واصل) in Morrocco, but into جهاز تعشيق) in Iraq.

In order to face this serious problem and facilitate the translation of scientific texts into Arabic, the Bureau of Coordinating Arabization was founded in Morrocco in 1961 which succeeded in compiling many specialized trilingual dictionaries (English, French, and Arabic) in a variety of scientific fields. One still wonders how much in practice would translators from different Arab countries commit themselves to such standardized terminology (as forwarded in the trilingual dictionaries) or keep themselves informed of the new daily additions to the various fields of scientific terminology in a unanimous approach.

The other problem is that in many cases, the scientific and technical terms do not have Arabic translation equivalents, nor can they be adapted to Arabic derivations or declentions. In such a case, the process of full transference of such foreign technical terms into Arabic becomes inevitable. This option (transference) however is advocated by the innovators in the Arab world, but detested by the purists who are prepared to accept this measure as a temporary one with an outlook for coining some Arabic substitutes instead as soon as it becomes possible. They have in fact suggested some substitutes for certain loan words such as:

microwave: موجة دقيقة / مايكروويف ; microphone: مصوات / مايكروفون
telephone: هاتف / تليفون ; radio: مذياع / راديو ; electron: كهيرب / الكترون
; microscope: مجهر / مايكروسكوب ; thermometer: محرار / ثرموميتر
; sodium: الشذام / صوديوم ; iodine: المقرم / يود monitor: مرقاب / مونيتر
; (al-Lisan al-ᶜArabi 1971, vol. 8, No. 3 oxygen: المصدىء / اوكسجين
platinum: النساك / بلاتين

& 1974, vol. 19, No. 2).

Indeed some of the suggested substitutes are widely accepted and applied by translators as is the case with the words: هاتف. for telephone, مجهر for microscope, محرار for thermometer; but the other suggested substitutes seem to be awkward since few Arab readers would realize that المصدىء refers to oxygen, الشذام refers to sodium, المقرم refers to iodin, and that ألنساك refers to platinum. Some of the lexical items that have been transferred into Arabic since a long time have become naturalized and widely known by the since a long time have become naturalized and widely known by the speakers of Arabic (much more than some of the suggested substitutes). Some of the foreign words have formed new roots in Arabic in accord with the norms of Arabic morphology and grammar:

e.g.: تلفز تلفزة متلفز تلفزيون

مغنطة ممغنط مغنط مغناطيس .

Since such words have acquired Arabic formal and contextual meanings (in terms of formal relations and contextual features), they may be considered "Arabic" words, and need not necessarily be replaced by less popular substitutes. As for the newly transferred technical words, the translator should rather explain their signification such as:

ohm: أوم (وحدة المقاومة الكهربائية) ; millebar: ميليبار (وحدة قياس الضغط الجوي)
aum: آمو (وحدة قياس الكتلة الذرية) ; lumen: ليومن (وحدة قياس الضوء)
; phon: فون (وحدء الجهد الصوتي)

Inspite of the fact that serious measures of Arabization have been taken by some Arab countries (as in the case with Iraq), as well as by the scientific and educational bodies, foreign languages (mainly English in the Middle East Arab countries, and French in the Arab countries of North Africa) are still used as the medium of instruction in many Arab universities and high institutes particular'; in the fields of engineering and medicine; perhaps because of the speedy development and progress of such sciences on one hand, and the many problems and difficulties involved in scientific translation, as well as the lack of efficient translators of scientific and technical texts.

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CHAPTER NINE
Translation Problems (or Untranslatability)

Translation is not impossible, since this well known human activity has been practised between different languages of the world since ancient times, by which man conqered the barrier of language. On the other hand, it is not a smooth and straighforward activity which can easily be carried out. What supports this fact is that translators have always come across perplexing problems and difficulties while carrying out their tedious task which demands many talents and capabilities on the part of the translator. Indeed, some texts are easy to translate, but others are so difficult that they may almost be described as untranslatable. One may classify the main problems and difficulties that a translator is expected to face into:

1. Lexical Problems.
2. Grammatical and Structural problems.
3. Cultural Problems
4. Textual Problems.

1. LEXICAL PROBLEMS:

This type of problems implies the difficulty in finding an appropriate translation equivalent for a certain S.L. lexical item. Catford (1965) mentions three types of lexical problems which he calls "shared exponence", polysemy and "oligosemy" By "shared exponence", he refers to "homonymy" (in which different linguistic signs happen to share the same linguistic form. If homonyms share the phonological form, they are called homophones as is the case with "check" and "cheque"; but if they share the graphological form, they are called homographs as is the case with "lead" (metal) and "lead"(dog'slead). As for polysemy, it refers to a lexical item that has a wide range of contextual meaning that can be split into related senses). As for "oligosemy", it refers to a lexical item the sense of which is restricted (the opposite of polysemy).

A/ Homonyms are the opposite of synonyms (since synonymy implies two different linguistic forms that happen to have a similar denotation; whereas in the case of homonymy, two linguistic signs happen to share the same form but differ with regard to meaning). The word "bank" in English is a homonym since it can refer to the bank of the river, or the financial institution in which one may save his money. Homonymous signs are not always problematic since the linguistic context may resolve any potential ambiguity as in the case with "I went to the bank to borrow some money", or "I went to the bank to enjoy fishing" Sometimes, a grammatical feature may resolve such a potential ambiguity in a homonym as is the case with the French homonymous sign "mousse" which can refer to either "moss" or "a cabin boy", but such a potential ambiguity is usually resolved by the use of gender: since the occurence of "le" before it "le mousse" refers to "the cabin boy", whereas the occurence of "la" before it "la mousse" gives the sense "the moss" Dictionary makers usually give a homonym a separate entry on the basis of some etymological grounds (i.e. the origin of the word, i.e. if two words are found to belong to the same origin, they are considered to be homonyms, and are given a separate entry by the lexicographers). Some have criticised the etymological criteria that is employed in drawing a distinction between homonymy and polysemy (Lyons, 1978: Palmer 1977), because they are of the opinion that it is not possible to specify the origin of words in an objective way; nor do they find it logical to consider words with totally different meanings as polysemic on the grounds of the fact that they belong to the same origin as is the case with "port" 1, which denotes "harbour", and "port 2" which is the name of a kind of wine that took its name from a city in Portugal "Oporto" which originally signified "harbour" on the basis that both signs belong to the same Latin origin "portus"

When a homonymous sign is made ambiguous on purpose by the author, the translator has no right in resolving the ambiguity, and should instead try to reproduce the same ambiguity or a similar one inorder to fulfil the same function of the intended ambiguity either by rewriting the S.L. word and making use of an explanatory footnote, or to render the functionally relevant ambiguous S.L. form by a different but corresponding T.L. form that may serve the same function. e.g.:

"The word "bank" is an example of homonymy"

The above English sentence can be effectively rendered either by implanting the English homonymous sign in the T.L. rendering such as:

ان الكلمة الانكليزية **bank** مثال على المشترك اللفظي
or by citing an example of homonymy from the T.L. which may correspond to the S.L. function of the S.L. homonymy such as substituting the English homonymous sign "bank" by the Arabic homonymous sign (عين) if it were to be translated into Arabic:

ان الكلمة العربية (عين) مثال على المشترك اللفظي

The translator who follows the second option should also explain in a footnote why he makes use of such a substitution.

As mentioned earlier, the linguistic context does not always resolve the ambiguity of homonymous signs, as is explicit in the following example:
Chapter 90 in the Quran, verse 2: وأنت حل بهذا البلد
The homonymous sign (حل) has been taken by the commentators of the holy Quran as signifying : a/ dwelling. b/ free to act. c/ exposed to harm. That the linguistic context does not resolve the ambiguity in this instance is explicit in the different interpretations forwarded by the exegets, and the different renderings of the translators: Sale: "residest"; Rodwell: "dwell"; Palmer: "a dweller"; M.Ali: "free from attack"; Arberry: "a lodger"

B. Polysemy: In the case of polysemous signs, a word is said to have more than one related meaning. When more than one of the meanings included in a polysemic word match the context, it becomes problematic for the translator to find out the specific equivalent. The translator in such circumstances has to make use of the extra–linguistic context (context of situation) or any useful information in his endeavour to select the correct equivalent. When the translator's attempt with regard to the context of situation proves to be futile too, he may resort either to a haphazard choice with an explanatory footnote in which he has to make his uncertainity about the equivalent clear to the reader, or to employ transference of the S.L. form and use an explanatory footnote. Let us consider the following indeterminate significations of the following word:
Quran, chapter 2, verse 58: (وقولوا حطة)
The following significations have been suggested by the exegetes:
a/ praying for forgiveness. b/ settling down. c/ the profession of God's unity. d/ repentance.
Sale: forgiveness.
Rodwell: forgiveness.
Palmer: hittatun.
Muhammad Ali: Put down from us our heavy burdens.
Pickthall: repentance.

Bell: Hitta
Arberry: unburdening.
The above translations throw light on the nature of such polysemic problems which a translator has sometimes to handle. The different renderings reflect the translators' incertitude with regard to the specific meaning of the item under discussion.

C/ **Oligosemy:** What is meant by this term is the narrowing of the denotation of a certain lexical item as is the case with the Russian lexical item "prisla" which signifies "to arrive on foot", i.e. arrival is restricted to the form of walking only. When such narrowing of the denotation is functionally relevant it may become problematic for translation unless the T.L. happens to have an equivalent oligosomy.

2. GRAMMATICAL AND STRUCTURAL AMBIGUITY:

Structural ambiguity is a common aspect of human languages, and is often the result of a tendency for economy which characterizes natural languages. The linguistic & or extra-linguistic context sometimes help in resolving such syntactic ambiguities. Such ambiguities (i.e. the structural ones) may be classified into:

A. Structural ambiguity (in terms of structural relations that hold between the constituents).
B. Potential ellipsis.
C. Indeterminacy of the pronominal reference.

A. Structural Ambiguity:

Structural ambiguity may result from groupment of the constituents within the syntagm as in the case of the following examples:
He hit the boy with the stick. (Is it the case that the act of hitting was carried out by the use of a stick? or that the boy who was hit held a stick?).
If the ambiguity is resolved, the translator would have to decide whether to translate it into (supposing the T.L. to be Arabic):

ضرب الولد بالعصا
ضرب الولد ذا العصا

One may also cite well known ambiguous English construction: "old men and women" in which the translator would have to decide whether the modifier "old" is to be grouped with "men" only, or with the group "men

and women" Its translation into Arabic in accord with the first option would be: رجال مسنون ونساء

but rendering it in accord with the second interpretation would be as:

رجال مسنون ونساء مسنات

Another instance is that of: They are flying planes.

This sentence can be interpretted on the grounds that "flying" is taken to be part of the present continuous verb, (i.e. grouped with "are" or taken to be a participle that modifies "planes", (i.e. flying planes). The first option would be translated into Arabic as:

but the second one would be rendered as: انهم يحلقون بالطائرات

انها طائرات محلقة

Ambiguity may also result from the occurence of some adverbs at the termination of a negative sentence: John did not hit Mary on the head strongly

This sentence may be taken to signify any of the following options:

a. John hit Mary on the head but not strongly. This may be translated into Arabic as: لم يضرب جون رأس ميري بقوة

b. John hit some other part of Mary's body strongly, (but not her head). This may be translated into Arabic as: ان صرب جون لميري لم يكن على راسها

c. John did not hit Mary at all. This may be translated into Arabic as:

لم يضرب جون ميري مطلقا

The gerund/participle function of the verb+ing form in an initial position of the sentence may lead to some ambiguity that results from a potential overlap of both functions (i.e. gerund? or participle?).

e.g.: Visiting aunts can be a nuisance. (Is it the case that «visiting» is a participle that modifies the noun «aunts», that would be subject(who visit); or that «visiting» is a gerund, and hence «aunts» are the ones who are visited?).

If the first option is found to be the appropriate one, the sentence would be translated into Arabic as: العمات (الخالات) اللاتي يزرن المرء يزعجنه

but if the second one takes priority over the first one, it would be translated into Arabic as: زيارة المرء لعماته (خالاته) أمر مزعج

B. Potential ellipsis: Potential elliptical constituents are sometimes the source of syntactic ambiguity. e.g.:

The policeman was ordered to stop drinking.

The ambiguity in this instance lies in the possibility of having an elliptical constituent after the verb «stop». The potential elliptical constituent could

be «himself» (i.e. he should not drink), or «others» (i.e. he should stop others from drinking). In accord with the first option, it would be translated into Arabic as: أَمر الشرطي بالامتناع عن الشرب

but if the second option is intended, the translation into Arabic would be as: امر الشرطي بمنع تناول المشروبات

If nothing in the context is found to guide the translator, or that the construction was ambiguated on purpose on the part of the S.L. author/speaker, the translator should do his best to reproduce the same ambiguity in his T.L. version, such as:

أُمِر الشرطي بعدم جواز تناول المشروبات

C. (**Indeterminacy of the pronominal reference:** In this case of ambiguity, the referent of the pronoun (i.e. to whom the pronoun refers) is not specific, but ambiguous. This may sometimes result in an inaccurate rendering when the translator chooses the wrong T.L. pronoun.

e.g. Jane asked her aunt if she could go with her to the party.

In the above sentence, the pronoun «she» may be taken to refer to Jane (the pronoun «her» in this case would refer to the aunt); or that «she» refers to the aunt (the pronoun «her» in this case would refer to Jane). If the translator opts for the first possibility, his translation would be something like: سألت جين عمتها (خالتها) أتسمح لها بمرافقتها الى الحفلة

but if he sides with the second option, his translation would be as:

دعت جين عمتها (خالتها) لمرافقتها الى الحفلة

If the indeterminance of the pronouns in this instance was found to be intentional on the part of the S.L. author/speaker, the translator is supposed to try to reproduce a similar pronominal indeterminacy in his T.L. version: سألت جين عمتها (خالتها) أَبالامكان مرافقتها الى الحفلة ؟

As for the Arabic equivalent of «aunt», it is also ambiguous since it could be referring to one's mother's sister (خالة) or to one's father's sister (عمة).

3. CULTURAL PROBLEMS:

Culture has been defined as the «reflexion of the total behaviour of a society» (Bennet 1968). Lado (1957) seems to follow Sapir in defining culture as «structured systems of patterned behaviour». Language reflects the interests, ideas, customs, and other cultural aspects of a community. The vocabulary of a language manifests the culturally important areas whether religious, aesthetic, social, ritual, etc. Arabic for instance, has a

variety of names for dates, camels, swords, lions, horses, clouds, rain, winds, etc. English on the other hand has a variety of linguistic signs associated with the sea. Eskimo distinguish between various types of snow which reflect their environment (softly-falling snow, dry packed snow, wet-packed snow, powder snow, drifting snow, etc. Some dialects of the Highland Quechua Indians whose main diet is based mainly on potatoes, have more than two hundred different words for potatoes. The Waunana of the Chaco of Colombia take the spleen to be the seat of emotions, and the English phrase "my sweetheart" would be expressed by them as «my spleen». The Navahos have no word for «fisher» or «yoke» since fishing is a taboo for them and their cattle are raised only for the sake of their hide and meat (but not for ploughing), and hence they have no experience of yoked cattle that are used for ploughing a farm; nor do they have any experience of fishing. This is tantamount to saying that items that exist in different cultures may have different functions and meaning as well. This implies that translation between languages of disjunct cultures is more difficult than carrying out translation between languages that are culturally related or similar. This does not imply, however, that translation between languages that are culturally related or similar, is a straight forward activity. In fact it embodies some serious pitfalls for the translators as well, though in a less degree compared with translation between languages of different cultures. For instance, in 1958, General de Gaulle's attempt to improve the French budget led to the increase of taxes on «win», «alcool» et «tabac» which was reported in the B.B.C.'s News Bulletin as the increase of taxes on «wine, alcohol, and tobacco». The French word «alcool» was inaccurately rendered into English as 'alcohol» since in this context it implies that the French wine does not contain alcohol. It should have been translated into «spirits» (i.e. «wine, spirits, and tobacco). One may also compare the English lexical item "butter" with the Italian "burro" which is taken to be its translation equivalent. In fact, in certain contexts they are not. Both items do not seem to have the same cultural value since «burro» is light-coloured, unsalted, used primarily for cooking, and has no associations of high status; whereas «butter» is bright yellow, salted, used for eating with bread, and has a high status (McGuire 1980). For Catford, cultural untranslatability takes place when a situational feature is fnctionally relevant to the S.L. text, but fully absent from the T.L. text in which the T.L. culture is rooted; as is the case with the Japanese term «yukata» the contextual meaning of which includes such relevant features of situation as: a loose robe for men and women that is worn indoors, outdoors, in bed, and supplied by Japanese hotels to guests. The translator

...aries [illegible] cannot find an English le-
item that is related to the [illegible] situational features as those to which the term «yukata» is related. The same case is applicable to Arabic as well for despite the fact that the Arabic term «dishdasha» shares some situational features with those of «yukata» since it is also a loose robe, that can be worn by both men and women, indoors and outdoors, as well as in bed; but it is not supplied by Arab hotels to guests. If the S.L. feature that is relevant is that it is suplied to guests by hotels, it is untranslatable into Arabic as well. For Triandis (1976), there are few translation difficulties in trynslating universal notions such as fire, moon, sun, etc. This is not always true, particularly in the translation of literary works. The word «moon» that exists in both the S.L. and the T.L. may be of a feminine gender in one of them but of a masculine or neutral gender in another. Such a difference in gender between the two items can sometimes be highly significant and problematic in translation (as in the case of assigning certain cultural connotations and making symbolic use of the «feminine» situational feature of «moon» which may be problematic for translation if the term «moon» is of a different gender in the T.L.).
Another example from English–Arabic translation may better elucidate this point. For instance, suppose one comes across the occurence of the English term «owl» in a modern literary text which is to be translated into Arabic The fact that the term 'owl' refers to a universal creature (or semiuniversal creature), i.e. bird, does not necessarily mean that it is less difficult for translation. In English, it stands for or carries positive connotations (wisdom, and grace), but in Arabic it is a symbol of pessimism and other negative associations.

When the translator comes across the problem of not finding a corresponding T.L. equivalent for the S.L. item to be translated, he usually resorts to a non-corresponding equivalent item which may have an equivalent function in the T.L. culture. For instance, translating the phrase «as white as snow» into a language whose people have no experience with snow can be carried out successfully by looking for a non corresponding but equivalent T.L. expression that would match the S.L. such as rendering it into something like:
«as white as cotton» for instance, since both realize the same function of emphasizing the feature of «whiteness» in an expressive way

A more serious pitfall for translators is the translator's non-aquaintance with the T.L.'s cultural background, which may lead the translator to render some culture-specific features in a literal way, and miss the cultural

significance ... S.L. text. Let us consider ... ample from Shakespeare's play, King Lear (Act 1, scence 4):

Kent: «to fight when I can not chuse, and to eat no fish»

...notative meaning of the S.L. clause «eat no fish» can not be properly reproduced by simply giving it a literal translation into Arabic:

لا أكل السمك

In Shakespeare's time, only Roman Catholics, who were the enemies of the government, ate fish. The clause «and to eat no fish» therefore has such connotations as the speaker belongs to the protestant (and is not a Catholic), and is a friend to the government (not an enemy). It is explicit that a literal Arabic rendering of the above instance will not carry such connotations as implied by the S.L. expression. The translator in such a case has either to incorporate additional material in his T.L. version in order to make such implicit connotations explicit in the T.L., or resort to explanatory footnotes to make up for the missing connotations in his T.L. version. One may cite another example from Shakespeare's play, Henry the Sixth (Act. 1., scence 2):

«God's mother designed to appear to me».

One of Virgin Mary's relevant situational features in English may be specified as being «the mother of God» whereas in the Arabic Muslim culture in which Arabic is rooted, Virgin Mary is «the mother of a human prophet». The translator may in such cases avoid the cultural shock that will result from a literal rendering of such an instance by conforming his translation to the T.L. cultural equivalent belief (though not identical, or fully different); and may thus render the above phrase «mother of God» simply into (مريم العذراء , i.e. literally: Virgin Mary).

As regards cultural differences in the area of social relations and features the translator may also come across serious differences and difficulties, as social structures and social aspects differ significantly from language to language. In some societies, for instance, the older brother or sister, assumes a higher status in the family than their younger siblings. In Turkish, for instance, "abla" (i.e. older sister) is like second mother; and "agabey» (i.e. older brother) is in many respects like second father to his younger siblings. This is also applicable to the Arab social structure of the family, since older brothers and sisters assume such an authoritative role in the family. Arabic distinguishes between the brother of one's father (عم) and the brother of one's mother ... (... Turkish «amca», «dayı»). English does not draw such ... brother of one's father ... that of ... use ... for

referring to both. In Arabic, a similar distinction is drawn between the sister of one's father (خالة), and the sister of one's mother (عمة); but English makes use of one kinship term to refer to both «aunt». Arabic also draws a distinction between the son of a father's brother ابن العم , the son of a father's sister (ابن العمة), the son of mother's brother (ابن الخال) the son of a mother's sister (ابن الخالة), the daughter of a father's brother (بنت العم), the daughter of a father's sister (بنت العمة) the daughter of a mother's brother(بنت الخال) and the daughter of a mother's sister (بنت الخالة); whereas English uses one kinship term to refer to all the eight different kinship relationships in Arabic, «cousin». When translation between English and Arabic is from Arabic, the translator would render any of the eight kinship relationships simply into"cousin"(i.e. there is no problem of selection), but when it is carried out from English into Arabic, the translator has to select one option out of the eight as a translation equivalent for the term «cousin». Unless the context resolves the ambiguity, he would have to make a haphazard choice, and make use of an explanatory footnote, to explain his decision and the other possible T.L. equivalents. Other social aspects too differ between English and Arabic. Meals for instance in English are five whereas in Arabic (in an Arabic situation) are three only and are usually served in one course, whereas an English meal usually consists of more than one course. The Arabic compliment at the end of the meal (هنيئاً), has no English equivalent in fact. The translator may however render it into something like (I hope you liked it). English dishes and names they carry are also different from those served in an Arab country. Drinking habits too differ in both situations (English and Arabic), so does clothing. Terms like «dishdasha» (a sort of loose robe), «zibun» (a robe usually draw outdoors), «iqal» (a special dress of the head), etc.. are not easily rendered into English because they are culture–specific items. Modes of address too differ in both languages, (English and Arabic), so do curtsey terms. Arabic, for instance, makes use of kinship terms in addressing someone (who is not a relative at all) such as calling him عمي (literally: my uncle), أخي (literally: my brother), أبي (literally: my father) etc. A person may also be called by the name of his son or daughter such as (أبو احمد), (literally: the father of Ahmed) etc. On the other hand, a married English lady is called by her husband's name such as Mrs John, etc; whereas an Arab married lady keeps her first name, and is called by it. An English man usually intiates a conversation by making a remark about weather, but an Arab (in an Arab situation) would perhaps initiate a dialogue by using the greeting from(السلام عليكم) (literally: peace be on you, which is used in both formal and casual situations).

Mythology is another rich area of cultural divergence between different languages , since myths are culture–bound. In literary works, it is often the case that a symbolic use is made of mythical figures and notions that rarely have a translation equivalent when translation is carried out between languages of unrelated cultures. Let us consider the following examples:

Macbeth, (Act 2, scence 3):

Macduff: «Approach the chamber and destroy your sight with a new Gorgon».
Mutran's translation of the above line reads:

ادخلا الغرفة واعميا بما تريان من الخطب الجلل

It is explicit that the translator has deleted the mythical figure «Gorgon» (which stands for a terrible mythical Greek monster that makes whoever looks at it blind) because of the difficulty associated with it since there is no T.L. equivalent for it in Arabic. The translator in such a case may transliterate the S.L. sign and make use of a footnote to explain the sign and the difficulty of translating it.

King Lear. (Act 3, scence 4):

Lear: Death, traitor, nothing could have subdued nature
To such a lowness but his unkind daughters
Is it the fashion that discarded fathers
Should have thus little mercy on their flesh?
Judicious punishment, 't was this flesh begot
Those pelican daughters».

Jabra's (1971) translation of King Lear reads of the underlined above line) **as:**

هذا هو جسد الذي استولد بنات البجع اولئك

He supports his **rendering** with the following explanatory footnote in order to make up for the mythical image which does not have a translation equivalent in Arabic:

(من المعتقدات القديمة ان البجعة اذا رات صغارها ستموت تضرب خاصرتها فيسيل دمها لتسقيه صغارها فتنتعش وتحيا ـ أما لير فيوحي، ان صغار البجع تضرب والديها وتمتص حياتها)

Ecological features too differ in English and Arabic, because Arabic belongs to an area of hot and very dry climate, whereas English belongs to an area of cold and wet climate. A translator of English–Arabic texts may come across some problematic ecological–based idioms and expressions. Some such items acquire different connotations in both languages. What may be a connotatively favourable expression in Arabic could have a pejorative sense in English, and vice versa. Some Arabic expressions that are associated with cold (climatic features) express favourable connotations and ecstacy such as (قرة العين) which literally designates «coolness of the eye». whereas the equivalent ecological English expressions that have favourable connotations are usually associated with «warmth»: He was given a warm welcome»; He is a warm–hearted person», i.e. kind. In Arabic, expressions associated with warmth carry negative connotations: سخنت عينك which literally signifies: (May your eyes be hot. i.e. harm be done to you). In Arabic خبر بثلج الصدور i.e. a news which freezes the breast (literally), in fact is a happy news, the equivalent of which in English is perhaps: to warm the cockles of one's heart.

Arabic has various names for varieties of rain, clouds, winds, etc (Muhammad, S 1981). The first formation of a cloud is called (النشىء), and when it begins to move, it is called(السحاب)and if it lightly covers the sky, it is called (الغمام), and if it is thought to give rain, it is called (القنيف المخيلة الحولاء الحمل الفديق) if the cloud is white it is called (ألمزن), if it is red–dark it is called (الحماء), if it is thick and covers the whole sky it is called المحمومي و الكنهور و المكفهر and السد, المحولك)

As for varieties of rain, the first rainfall (usually in Autumn since Summer is very dry) is called:(المبلد , الوسمي, العهاد, الوبل, الرش, الطش) if the rain is light and weak it is called(العرض الدهان الضرب الحفشة الغيبة الرهمة الدثة , الهيمة) but if it is heavy rain it is called

(الحريصة الساحية السحيتة السحيفة العز والعباب الغدق المزن , الجود الجلباب). If it is continuous, it is known as (الهضب الديمة الاغصان) but if it is continual it is given the names: (الولي، التبعة، اليملول الرثاث). If the drops of the rain are big it is called (الوابل , الودق), but if the drops are tiny it is called (الرذاذ , القطقط, الطل). If the rain falls here and there (i.e. not in every place, it is known as(النجو, النفضة). The rain that follows a draught is called (الغيث) and that which turns the ground green is called (المربع والحباء)

As for winds, they also have various names. A very light wind (i.e. breeze) is called (الرهاء , النسيم , الربدانة), but a high wind is called: العاصف السيهواء

(النوج ،الحواشك ، المجفل ، النؤوج ،الزعزع، الهجوم الزفزافة الشيهوج ، المجافيل). If the wind is continuous, it is called (اللجوج،الحرجوج), and if it is dusty, it is called (الدروج النعور ، الشفان الخريق الحرجن السوافي،الهوجاء،الاعاصير،الذاريات). Cold winds are called العرية الصرصر بليل). but hot winds are called: (الحرور الهيف السموم البوارح الشمال الخجوج)

The majority of the above names that are allocated to clouds, winds, or rain in fact belong to classical Arabic (i.e. few of them are common in contemporary Arabic); but some of these names have become constituents in some idiomatic expressions such as: انما هو كبرق خلب (literally: he is like barren lightning, which may have the equivalent function of the English expression: He builds castles in the air).

برق لو كان له مطر (literally: had this lightning been followed by rain; which may have the equivalent function of the English expression: «fine words butter no parsnips»). حر الشمس يلجيء الى مجلس السوء (literally: the sun's heat drives one to join bad council» which is the equivalent of the English expression (with regard to its communicative function): «between the devil and the deep sea»).

Political terms and expressions constitute another important area of cultural differences between languages, and hence difficulties in translation as well. This is the outcome of the culture-specific political situational features in different languages. Even when it is the case that the same political term is used in both languages (the S.L. and the T.L.) as is the case with «democracy» (which is almost a universal term), the situational features of it may differ in different languages of the world, because what constitutes the contextual meaning of this term in one language differs perhaps from its constituents in another culture

As for culture-specific political terms, they constitute serious difficulty for the translator. For instance, the Arabic political terms القطرية and القومية do not have identical equivalents in English, nor are they appropriately understood and distinguished from each other unless the translator explains it in a separate footnote, or paraphrase it The same applies to such terms as(المجلس الوطني literally: the national assembly the equivalent of which in English is perhaps «parliament»), (مجلس الشعب literally: the people's council, the relative equivalent of which in English is perhaps «the city's council» (الجيش الشعبي literally: the Popular Army, the relevant equivalent of which in English is perhaps «militia»), (العمل الشعبي literally: the Popular Work, the relative equivalent of it in English is perhaps «the voluntary work drive»). Political ranks in the structure of Arab parties can also be very problematic for translation.

Modern political Arabic coinage which often takes the form of compounding two or more words (i.e. noun phrases), in a figurative way sometimes, are not easy to render when referring to certain culture-specific events, personnel, or political figures. For instance, such expressions as: مصابيح الارض الحرام literally: the lanterns of the battle-field, can not be rendered literally since the reader will not understand its S.L. communicative value which in fact is the equivalent of the English branch of army called «the Engineers».

صواريخ الحسين literally: the missiles of al-Hussain, will also not be a successful translation if the literal approach is adopted in rendering it, because it is a culture-specific expression. The translator may better render it as: «the first generation of land-to-land medium-range Iraqi-made missiles called al-Hussain» which though it seems to be a lengthy paraphrase, yet expresses the contextual meaning of the S.L. expression in a much better way. The same is applicable to the second generation of such Iraqi missiles:

صواريخ العباس

هدف بحري كبير literally: big naval target, but in fact the S.L. expression refers to «a big (or giant) oil tanker-ship». This is why a literal translation of it will not express its original contextual meaning.

صقور الجو literally: falcons of the air, in fact refers to the Iraqi pilots of the air-force. It will be vague rendering if translated literally since the T.L. does not use such an expression when referring to brave pilots but the English equivalent of it is perhaps «valiant pilots of the air-force.

الصواعق المواحق literally signifies; the devestating thunderbolts. A literal translation of this expression will render it inaccurate and inappropriate. It may simply be rendered into English as «the-fighter-bomber jet planes».

Colour terms constitute another interesting area of cultural divergence among languages. In English, for instance, the colour term «white» signifies brown when collocating with tea, yellow when in collocation with wine, and pink when it refers to people. The colour term «brown» in English can be the eqivalent of «brun», «marron», or «june» in French. The Hindi colour «pila» can be translated into English as «yellow», «orange», or «brown» (Lyons, 1977). The colour term «blue» is a favourable colour in English, and carries positive connotations,; but in French, it does not appeal much to the French because of its negative associations and overtones. In Arabic too, it is not much favourable as it has some negative connotations; whereas the colour term «green» is a favourable one in Arabic and carries positive connotations. With regard to the translation of colour expressions between English and Arabic, there is some degree of

relative agreement and similarity between the two linguistic systems in the use and communicative function of some colour expressions:

beat someoxe black: ضربه حتى اسود ; black day: يوم اسود
black heart: قلب اسود ; in the black of his money: له سواد كثير
white lie: كذبة بيضاء ; white flag: راية بيضاء ; white man: رجل ابيض
the blue: الزرقاء ; green belt: حزام أخضر ; green light: ضوء أخضر
green with fear: اخضر خوفاً ; yellow bile: الصفراء

Many cases of such overlap or agreement are the outcome of transference and cultural adaptation. In many cases, corresponding but non-equivalent colour expressions are encountered in both English and Arabic. Such instances can be serious pitfalls for translators unless they are aware of the difference in meaning that underlies the similarity of expression and collocation:
«black-faced» in English designates fury; but its counterpart collocation in Arabic signifies humiliation and disgrace.
«black flag» in English designates a flag used by pirates; but its counterpart collocation in Arabic has no such signification. In Arabic the expression is associated with the Abbasid caliphate.

English has a wider variety of colour expressions than Arabic. The translator has to be aware of the culture-specific colour expressions which do not have a T.L. equivalent but should either be transferred and explained in terms of a footnote, or be paraphrased:
black foot(هندي أحمر) black guard شخص غير شريف white elephant: (مكلف وغير مفيد),white paper تقرير حكومي في بريطانية يتضمن معلومات, white-livered: جبان show the white feather بدى الخوف عليه, white plague التدرن الرئوي, blue-blooded أرستقراطي blue Peter (راية اقلاع السفينة), a bolt from the blue (على حين غرة), blue-collar (عامل مصنع), blue jacket (بحار), blue film (فلم داعر), red tape (روتين), red-handed متلبساً الجريمة, red-coat جندي بريطاني, red-cap (او عامل سكك في امريكا)شرطي في بريطانيا, green-eyed (حسود) green horn (ساذج), green room غرفة استراحة ممثلي المسرحية yellow metal (ذهب), yellow dog شخص شرير , see pink elephants (يثمل جداً).

Indeed unless the translator is aware of the idiomatic nature of such colour expressions he will produce some literal rendering of them which will render the T.L. version inaccurate and vague. The translator should in the first place look for corresponding equivalent colour expressions in the T.L. such as:

He is in the black of his money. له سواد كثير
He became green with fear. اخضر خوفاً

If he could not find corresponding equivalent colour expressions in the T.L., he should resort to non-corresponding equivalent colour expressions such as the following examples:

His hair turned grey. واشتعل رأسه شيباً

Black vomit الحمى الصفراء

The final solution left for the translator who cannot find a corresponding or non-corresponding equivalent colour expression in the T.L., is to try to render the S.L. by paraphrasing its communicative function.

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CHAPTER TEN
Pre-requisites of Successful Translation

Translation which has been known for ages as one of the worthiest means of communication and interaction among the different cultures of the world, cannot be performed appropriately unless the translator has got the necessary skills and capabilities.

One may summarise the main task of the translator as the conveying of the S.L writer's/speaker's ideas in terms of T.L. equivalents as naturally as possible (that is, his renderings should read as natural to the T.L. reader/listener as they do to the S.L. reader/listener). In order to fulfil this task, the translator has to work on the S.L. text carefully, analyse its content, and find the T.L. equivalents that match the work. The pre-requisites of successful translation may be suggested as:

1. A very good command of the source language as well as the Target language (which usually is the translator's mothertongue). Such a good knowledge of both languages is in fact indispensable, for translators who lack an adequate command of both languages are liable to commit serious errors, and their work may suffer from many inaccuracies and shortcomings. If the translator aims at producing a bona-fida versions of a given S.L. text, he has to be aware of and acquainted with the S.L. terminology, structure and grammatical devices, idiomatic and figurative stylistic subtleties, as well as its cultural background. The availability of good dictionaries (specialized ones), and comparative grammer works concerning both the S.L. and the T.L. can be of significant help to the translator (though not always for as we know, many linguistic forms have denotations that are context-based (as is the case with context-based synonymy).

If the translator lacks a good command of the S.L. he is liable to make many errors that could be avoided otherwise. For instance, in Arabic, the form قاتله signifies «to fight against» whereas قاتل معه signifies «to fight

alongside; or support». Some translators of the Quran have confused the two distinct senses of the above expressions. The expression occurs in verse 146 of the third chapter:

(وكأين من نبي قاتل معه ربيون كثير) ،

Sale: How many prophets have encountered those who had many myriads of troops
Rodwell: How many a prophet that combatted those who had with them many myriads.
Palmer: How many prophets have myriads fought against.
Let us consider another example from the translations of the Quran; which is verse 18 in chapter two: (صم بكم عمي فهم لا يرجعون)
The particle (ف) is called or classified as a particle of cause, which may be considered to be the equivalent of «therefore» in English. Some translators have rendered it as if it were a conjunction; into «and» because of misunderstanding its grammatical function in the context under discussion. In the translations of Othello, one comes across such errors that are the result of not having adequate command of the S.L. (English, in this instance). For instance, the translators Mutran and Jamal fail to realize that the following instance (Act 1. Sc. 1. 45) is an interjection, and that it should not be rendered literally:
Othello: «and when he's old cashiered
Whip me such honest knaves»
Jamal: تدفع لهم اجورهم ضرب السياط
Mutran: حتى اذا بلغوا من السن عتيا طردوا بضرب السياط ضرب المجرمين
This interjection should better be rendered into something like:
تبا لهؤلاء السذج
Another interesting example is found in Jamal's rendering of Othello Act 1. Sc. 3, line 310:
«Ere I would say I would drown myself for the love of guinea hen»
Jamal: وقبل ان اغرق في غرام دجاجة حبشية
The translator has taken the line literally without realizing the cultural implications of the underlined construction with its negative connotations. The translator has therefore distorted the original sense of the line under discussion. A better rendering of it perhaps would be:

وقبل ان اعلن عن استعدادي للموت غرقاً من اجل فاجرة

2. The translator requires a very good and comprehensive understanding of the text he has undertaken to translate.

Many scholars divide texts in accord with their subject–matter (such as literature, institutions, technology, etc.. (Newmark 1982).

Bühler, whose influence on the prague school was considerable, classifies the functions of language as: the expressive function (subjective), the informative function (or: cognitive, denotative, descriptive, referential); and the vocative (or: social , emotive, rhetorical, affective, connotative, suggestive, etc..). As for the minor functions of language (according to Bühler) are:

a. The phatic function, which aims at keeping the addressee in touch, is in fact, sometimes problematic in translation when the T.L. lacks the equivalent feature (social aspect).
b. The metalingual function of language, i.e. language being used to describe language. This feature is also sometimes problematic in translation when the T.L. lacks such a metalingual function with regard to the appropriate technical terms for instance.
c. The aesthetic function where the forms of words and/or sounds take priority over their content. This includes poetry, and rhymes. This function (i.e. the aesthetic function) is also relevant to the expressive function of language, (Ibid).

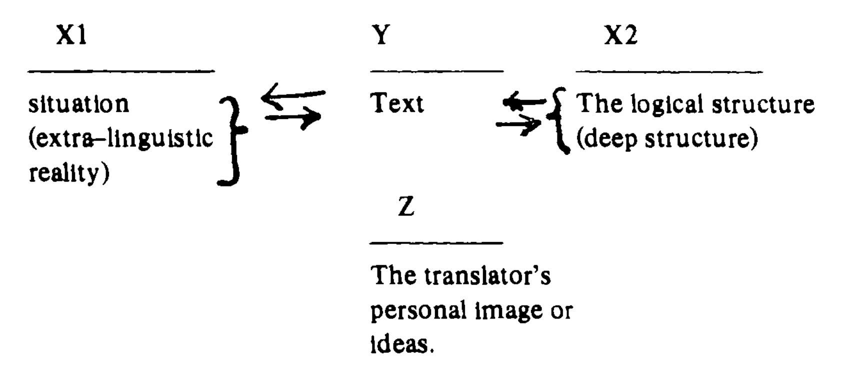
Cripper and Widdoson (1975) classify the functions of language into seven different varieties: The referential function, the expressive (or emotive) function, the cognitive function, the phatic (or social function), the contextual function, the metalinguistic function, and the poetic function.

Many of the mentioned varieties do ovelap. Indeed all texts have aspects of the expressive, the informative, and the vocative functions (Newmark, 1982). Let us consider the sentence: I love you». This sentence gives us some information about the speaker «I», and his feelings of love and the way he expresses his feelings (i.e. it has an expressive function as well; in addition to its informative function as a piece of information which refers to an extra-linguistic situation in the world of reality assuming the statement to be true. The sentence under discussion has also some vocative aspects as explicit in the use of «you».

The translator's work may be considerably influenced by the functions of language. All texts normally have an informative function (except in the case of such utterances which Malinowsky calls «phatic communion» that have a social function in the first place rather than an informative one (as in the case of comments about the weather as a means of social interaction: «A nice morning». «a lovely weather!») In the case of a text with an

«expressive» function as with authoritative literature, the ideal style is individual, the type of language is figurative and the loss of meaning usually considerable. In the case of a text with an informative function (as is the case with scientific and technical texts, as well as technical reports and textbooks, the ideal style is neutral and objective, the type of language is factual, the translating process is target-oriented, and the loss of the original meaning is rather small. As for a text which has a vocative function (as is the case with notices, propaganda, popular literature, etc, the ideal style is persuasive, or imperative; the type of language is the type and degree of cultural differences between the two linguistic systems (the S.L. and the T.L.).

Freige forwards a model in which he classifies the text as Y; the extra-linguistic situation or reality as XI (the reality or its reflection in mind of the text writer); and the underlying logical structure of clauses which has to be converted later to corresponding T.L. syntactic structures as X2 and the translator's internal image (subjective or personal ideas); which account for preferring a certain rendering as Z:



Y is:

e.g.: Le President de la Republique.

X1 (i.e. the extra-linguistic reality) is perhaps Meteran.

X2 (i.e. the logical structure which underlines the clauses) is perhaps: «the person who presides over the republic».

Z (i.e. the translator's subjective or personal image): any personal mental image of authority.

A literary text is described by Lotman as being explicit (since it is expressed in specific signs; limited, since it has a beginning and ends at a certain point; and has a structure, since it has an internal organization and its signs (within the text) have a relation to the signs and structures outside the text (McGuire 1980).

The translator has to fully understand the S.L text with regard to its content as well as its stylistic aspects before embarking on its translation. He should be aware of the intention (purpose) of the text as well as his own (the translator's) intention whether he is after reproducing the «same» or an equivalent emotional charge as that of the S.L. text; or whether he thinks of transferring a cultural flavour of the original language; as well as the type of reader he translates for (with regard to education, sex, age, etc...)

Sylvia Becher (1988) discusses how the translator should handle the S.L. text as:

> «Decoding a text is more than just identifying the «story it tells». It means identifying the text's objective (who or what was it written for?) and its social function. Is the text basically informative, transmitting information either on objective material, i.e. , concrete worldly matters, or on abstract concepts of a non–technical nature? Is the text primarily expressive, i.e. is its intent to create an impression of beauty or impart the author's self? Is the text mainly vocative, i.e. does it stir the reader's emotions, does it aim at persuation, does it force the reader to react? Or is the text, in fact, a healthy mixture of at least two of these characteristics?
> Decoding a text also means analysing the style of the original text–the literary style, the register used, the author's peculiar use of the language, the dialect chosen, and the linguistic forms adopted.
>
> Identifying the cultural phenomena involved in the text is also an important part of the decoding phase. The cultural element includes traces of national, local, ethnic, or epochal features which must be picked up by the translator».

Newmark (1982) also writes about the problem of capturing the meaning potentialities of the S.L. text:

> «The process of capturing the meaning potentialities of the source text proceeds in two directions: from the various translations and explications to the text or vice versa: from the text, or rather the individual reading of it, to the various interpretations.
>
> In practice, the explicator of a text works both directions at once. His general understanding of a text and specific sensitivity to its anomalies are the fruits of his previous experience, constantly

enriched and monitored by his consultation of the comments made by serious readers and scholars. The anomalies are discovered by reference to stylistic and linguistic norms, which themselves have been extracted from generations of encounters with the text and are reflected, in the case of ancient records, in the comment of millenia. This comment and study embraces extra–textual activity such as archeology and the findings of other sciences.»

The translator has to do his best in order to understand the S.L. text in an adequate way, before attempting to translate it. This requires, as has been mentioned, an analytical study of the S.L. text on the part of the translator, who may make notes of the difficult material for further pondering and elaboration in order to reproduce the original text successfully.

3. The T.L. text:

The translator has to consider the T.L. version (i.e. his translation) with utmost attention and care, since it is the T.L. version that is the aim and end of his activity.

Indeed, the final stage of the translating process is the restructuring of the T.L. equivalents in at least an acceptable way. Although the T.L. is often the translator's own mothertongue, he is apt to make some mistakes and produce some awkward renderings, which may be the outcome of:

a. Violating the principle of objectivity (being a slavish follower of the S.L. on the expense of the T.L. or vice versa.
b. Being inconsistent in the equivalent he provides for the same S.L. item when it occurs more than once in the S.L. despite the fact that it occurs within a similar context. What is meant by the translator's inconsistency is providing equivalents with different significations (i.e. this remark does not imply stylistic variants which he may provide for the same S.L. item to add vividness to the style he uses in his T.L. version). Some translators are sometimes also inconsistent in the equivalents they provide for certain problematic S.L. items when they produce more than one edition of the same work. e.g.:

   Rodwell translates line 264 of the second chapter of the Quran:

   واخرجنا من ديارنا وابنائنا

   The 1861 ed.: since we and our children are driven forth from our dwellings».

   The 1876 ed.: since we are driven forth from our dwellings and our children» Muhammad Ali renders line 19 in chapter 59 of the Quran ريح صرصر as:

1917 ed.: «an intensely cold wind».

1928 ed.: «a vehemently loud wind».

1951 ed.: «a furious wind».

c. Imposing S.L. grammatical and stylistic norms on the T.L. (such as S.L. collocations) either consciously (as a means of being faithful to the original text) or unconsciously. This may result in inexpressive, vague, or heavy style (in the T.L. version). e.g.:

Othello, Act 3, scene three, lines 328–329: «And this may help to thicken other proofs.

That do demonstrate thinly».

Jabra translates the above two lines in a way that seems to be an imitation of the S.L. collocation:

(وهذا يمد الإدلة الاخرى بالكثافة حين تكون دلالتها واهية)

A better rendering may perhaps be attained by following the collocational norms of the T.L. (i.e. Arabic, in this instance):

(وقد يعزز هذا ما وهن من الادلة الاخرى)

Othello, Act 2, scence 1, line 105–106:

«She puts her tongue a little in her heart

And chides with thinking»

Mutran translates the above two lines as:

(تضع شيئاً من لسانها في قلبها ولكن تختصمني في فكرها)

Mutran's translation of the above instance also seems to be based on the S.L. collocational pattern which does not match the T.L. collocational norms; and result in vagueness and heavy style

One may suggest a better rendering that is based on the T.L. collocational norms, and avoid heavy style and vagueness in meaning:

(تلجم لسانها وتكظم غيضها)

Indeed, translation is one of the most difficult forms of writing. It is a many–sided and complex activity in which the translator has to be patient, understanding, objective, accurate, and on his guard to avoid the many pitfalls that await him.

References to Chapter Ten

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Appendix I
Selected S.L. and T.L. Versions
(for analysis and study)

a. Ancient Beliefs of the Arabs.
b. A Tribal War: Dahis and Al-Gabra.
c. A Quranic Text.
d. Tradition (Hadith).
e. A Prosaic Poem.
f. A Poem by Milton.
g. A Poem by Shakespeare.
h. Commercial Texts.
i. A letter of Condolescence.
j. A Technical Text.

للعرب في الغيلان والتغول أخبار واقاويل يزعمون ان الغول يتغول لهم في الخلوات في انواع الصور فيخاطبونها وتخاطبهم وزعمت طائفة من الناس ان الغول حيوان مشؤوم وانه خرج منفرداً لم يستأنس وتوحش وطلب القفار وهو يشبه الانسان والبهيمة ويترآى لبعض السفار في اوقات الخلوات وفي الليل وحكي ان سيدنا عمر بن الخطاب (رضي الله عنه) رآه في سفره الى الشام فضربه بالسيف وقال الجاحظ الغول كل شيء يتعرض للسيارة ويتلون في ضروب من الصور والثياب وفيه خلاف وقالوا انه ذكر وأنثى الا أن أكثر كلامهم انه انثى واما القطرب في قولهم فهو نوع من الاشخاص المتشيطنة عرف بهذا الاسم فيظهر في اكناف اليمن وصعيد مصر في اعاليه

وأما (بكاء المقتول) فكانت النساء لا يبكين المقتول حتى يؤخذ بثأره فاذا أخذ بثأره بكينه وأما (رمي السن) فكانوا يزعمون ان الغلام اذا ثغر فرمى سنة في عين الشمس[٢] بسبابته وابهامه وقال ابدليني بأحسن منها فانه يأمن على أسنانه العوج والفلج وأما (خضاب النحر) فكانوا اذا أرسلوا الخيل على الصيد فسبق واحد منها خضبوا صدره بدم الصيد علامة واما (نصب الراية) فكانت العرب تنصب الرايات على ابواب بيوتها لتعرف بها واما (جز النواصي) فكانوا اذا أسروا رجلاً ومنوا عليه واطلقوه جزوا ناصيته

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(١) هو عمرو بن بحر الجاحظ ، اصله من البصرة ، وكان أديباً وفقيهاً عاش في العصر العباسي الاول وتوفي سنة ٨٦٩ م ، الف كتاباً في البيان والتبيين ، وان ما ذكره اعلاه مقتبس من كتابه الموسوم بـ « الحيوان » (القاهرة ، ١٣٢٥ هـ ، القسم السادس ، ص ٤٨ س ١٠

(٢) لعل عبارة Eye of Heaven التي يكثر شكسبير من ايرادها في شعره مأخوذة من عبارة « عين الشمس » العربية شيء من التحوير ! ..

Ghouls and Changing of Appearance Among the Arabs there exist stories and tales about the ghouls and the changing of appearance. They believe that the ghouls change before them into all sorts of shapes in the solitude, and man addresses them, and they adress man. Some people believe that the ghouls are animals of ill omen, that they go out alone, are unsociable and wild, and seek the desret. They are either of human shape or of that of beasts and appear to travellers at times when they are alone, or during the night. It is related that our lord 'Umar b. al-Khattab–may God be pleased with him–saw one of them during his journey to Syria and struck it with his sword. Saith al-Jahiz: Ghouls are whatever attacks parties of travellers or

changes its appearance either in shape or in garment. And there are different opinions about the ghouls; some say that they are male and female, but the most frequent opinion is that they are female. As for al-Qutrub , this is, as is said, a kind of devilish person that is known by this name; it appears in the confines of Yaman and in the hills of Upper-Egypt.

The Weeping Over Killed Persons. The women do not weep over a killed person before vengeance is taken; when the vengeance has been taken they weep over them.

The Throwing of The Tooth. They believe that if a boy's milktooth has fallen out, and he throws it with his index-finger and the thumb right into the sun saying: «Sun give me a better one in exchange» then he will be secure from having crooked teeth or being gaptoothed.

The Staining of the Throat. If they have set their horses on the chase, and one of them outstrips it they dye its (the horse's) breast with the blood of the quarry as a sign of distinction.

The Erection of a Banner. The Arabs used to erect banners at the entrance of their tents in order to distinguish between them.

The Cutting of the Fore-lock. When they had taken a man captive, and spared his life and set him free, they cut his fore-lock.

حرب داحس والغبراء

قال ابو عبيدة حرب داحس والغبراء بين عبس وذبيان ابني بغيض بن ريث بن غطفان وكان السبب الذي أهاجها أن قيس بن زهير وحمل بن بدر تراهنا على داحس والغبراء ايهما يكون له السبق وكان داحس فحلاً لقيس بن زهير والغبراء حجرة لحمل بن بدر وتواضعا الرهان على مائة بعير وحملاً منتهى الغابة مائة غلوة والاضمار أربعين ليلة ثم قادوهما الى رأس الميدان بعد أن أضمروهما أربعين ليلة وفي طرف الغابة شعاب كثيرة فأكمن حمل بن بدر في تلك الشعاب فتيانا على طريق الفرسين وأمرهم ان جاء داحس سابقاً ان يردوا وجهه عن الغابة قال فأرسلوهما فأحضرا فلما أحضرا خرجت الانثى من الفحل فقال حمل بن بدر سبقتك يا قيس فقال قيس رويداً يعدوان الجدد الى الوعث وترشح اعطاف الفحل قال فلما اوغلا في الجدد وخرجا الى الوعث برز داحس عن الغبراء فقال قيس

جري المذكيات غلاء فذهبت مثلا فلما شارف داحس الغابة ودنا من الفتية وثبوا في وجه داحس فردوه عن الغابة

The War of Dahis and Al-Ghabra

Saith Abu 'Ubaida: The war of Dahis and al-Ghabra' took place between the tribes of 'Abs and Dhubyan, both being the offspring (sons) of Baghid b. Raith b. Ghatafan. And the reason that excited the war was that Qais b. Zuhair and Hamal b. Badr had laid a wager with each other which was the quicker: Dahis or al-Ghabra'. Dahis was a stallion that belonged to Qais b. Zuhair, and al-Ghabra' was a mare that was owned by Hamal b. Badr. They fixed the stake at a hundred camels, made the distance of the goal the length of a hundred bowshots, and agreed upon the training as lasting for forty nights. Then they led them to the starting point after they had trained them for forty nights. Now there were around the goal many ravines in the ground, and Hamal b. Badr placed in those ravines some young men in the course of the two horses, instructing them that if Dahis should arrive first (leading, outstripping) they should drive the horse's face from the goal. So they let the horses start, andthey ran. And while they were running (lit: when they had run; for a time) the female went in front of the stallion, and Hamal b. Badr said: «I have won over thee, O, Qais» And Qais answered: «Wait a little; they are running at the moment on hard ground ,

but are going to come on to soft ground; then the flanks of the stallion will sweat.» And when the horses had gone through the (distance of the) hard ground, and were coming out into the soft, Dahis outstripped al-Ghabra'. and Qais said: the race of full grown horses goes over several bow-shots i.e. the victory is won by sustained exertion, and not by a single effort «And this word became proverbial. And when Dahis approached the goal and came near those young men, they leapt up against Dahis and drove it away from the goal.

« سورة النور »

النص العربي

الله نور السموات والارض مثل نوره كمشكاة فيها مصباح المصباح فيٓ زجاجة الزجاجة كأنها كوكب دري يوقد من شجرة مباركة زيتونة لا شرقية ولا غربية يكاد زيتها يضيء ولو لم تمسسه نار نور على نور يهدي الله لنوره من يشاء ويضرب الله الامثال للناس والله بكل شيء عليم في بيوت اذن الله ان ترفع ويذكر فيها اسمه يسبح له فيها بالغدو والآصال رجال لا تلهيهم تجارة ولا بيع عن ذكر الله وايقام الصلاة وايتاء الزكاة يخافون يوماً تتقلب فيه القلوب والابصار

ليجزيهم الله أحسن ما عملوا ويزيدّهم من فضله والله يرزق من يشاء بغير حساب والذين كفروا اعمالهم كسراب بقيعة يحسبه الظمآن ماء حتى اذا جاءه لم يجده شيئاً ووجد الله عنده فوفاه حسابه والله سريع الحساب أو كظلمات في بحر لجى يغشاه موج من فوقه موج من فوقه سحاب ظلمات بعضها فوق بعض اذا اخرج يده لم يكد يراها ومن لم يجعل الله له نوراً فما له من نور

God is the light of heavens and the earth; a likeness of His light is as a pillar on which is a lamp, the lamp is in a glass, (and) the glass is as it were a brightly shining star, lit from a blessed olive tree, neither Eastern nor Westwern, the oil whereof almost gives light though fire touch it not, light upon light–God guides to His light whom He pleases and God sets forth parables for men, and God is congnizant of all things. In houses which God has permitted to be exalted and that His name may be remembered in them; there glorify Him therein in the mornings and the evenings, men whom neither merchandise nor selling diverts from the rememberance of God and the keeping up of prayer and the giving of poor–rate, they fear a day in which the hearts and the eyes shall turn about.

That God may give them the best reward of what they have done, and give them more out of His grace, and God gives sustenance to whom He pleases without measure.

And (as for) those who disbelieve, their deeds are like the mirage in a desert, which the thirsty man deems to be water, until when he comes to it he finds it to be naught, and there he finds God, so He pays back to him his reckoning in full, and God is quick in reckoning.

On the like utter darkness in the deep sea, there covers it a wave above which is another wave, which is a cloud, (layers of) utter darkness one above another; when he holds out his hand, he is almost unable to see it, and to whomsoever God does not give light, he has no light. [1]

(Translated by M. Ali)

الحديث النوي الشريف

Hadith (Prophet's Tradition)*

"Umar ibn al-Khattab said, I heard the Messenger of Allah (peace and blessings of Allah be on him,) say: "Actions shall be judged only by intention , and a man shall have what he intends; so whoever flies from his home for the sake of Allah and His Messenger, his flight shall be accounted for the sake of Allah and His Messenger, and whoever flies from his home for the sake of worldly gain which he aims to attain or a woman whom he wants to marrv, his flight shall be accounted for that for which he flies.,, (B.83:23;1:1).

عن عمر بن الخطاب قال سمعت رسول الله صلى الله عليه وسلم يقول انما الاعمال بالنية وانما لامريء ما نوى فمن كانت هجرته الى الله ورسوله فهجرته الى الله ورسوله ومن كانت هجرته الى دنيا يصيبها أو امراة يتزوجها فهجرته الى ما هاجر اليه

Anas said.
The Messenger of Allah peace and blessings of Allah, be on him, said: "He who goes forth in search of knowledge is in the way of Allah till he returns" (Tr. 39: 2.)

عن انس قال قال رسول الله صلى الله عليه وسلم من خرج في طلب العلم فهو في سبيل الله حتى يرجع

The Prophet, (peace and blessings of Allah be on him,) said:
"Whomsoever Allah intends to do good, He gives right understanding of religion." And "Knowledge is maintained only through teaching", (B.3:10.).

قال النبي صلى الله عليه وسلم من يُرد الله به خيراً يفقهه في الدين وانما العلم بالتعلم

Muhammad Ali, A Manual of Hadith, Lahore: Ishaat Islam no date). Ishaat Islam (no date).

"The learned ones are the heirs of the prophets they leave knowledge as their inheritance, he who inherits it inherits a great fortune" (B.3: 10).

ان العلماء هم ورثة الانبياء ورثوا العلم من اخذه اخذ بحظ وافر

Anas said:
The Messenger of Allah. peace and blessings of Allah be on him, said: "The seeking of knowledge is obligatory upon every Muslim... (Bhq-Msh.2).

عن انس قال قال رسول الله صلى الله عليه وسلم طلب العلم فريضة على كل مسلم

Anas said:
The Messenger of Allah, peace and blessings of Allah be on him, said: "Of the signs of the Hour is that knowledge shall be taken away and ignorance shall reign supreme." (B. 3: 21).

عن انس قال قال رسول الله صلى الله عليه وسلم ان من اشراط الساعة ان يرفع العلم ويثبت الجهل

Jarir said:
The Messenger of Allah, peace and blessings of Allah be on him, said: "Allah has no mercy on him who is not merciful to men (B.& M-Msh. 24: 15).

عن جرير قال قال رسول الله صلى الله عليه وسلم لا يرحم الله من لا يرحم الناس

انا نجم هوى من الخيمة الزرقاء على البساط الاخضر

I am a star fallen from the blue tent upon the green carpet

انا ابنة الظواهر الطبيعية حملني الشتاء جنيناً

I am the daughter of the elements with whom winter conceived;

وولدني الربيع فترعرعت في احضان الصيف

واضطجعت في مخدع الخريف
تزدان السهول بالواني الجميلة

To whom Spring gave birth; I was
Reared in the lap or Summer and
Slept in the bed of Autumn

The plains are decorated with
My beautiful colours, and the air
Is scented with my fragrance.
I drink dew for wine, and harken to
The voices of the birds, and dance
To the rhythmic swaying of the grass
I am the lover's gift: I am the wedding wreath
I am the memory of a moment of happiness;
I am the last gift of the living to the dead;
I am a part of joy and a part of sorrow
But I look up high to see only the light
And never look down to see my shadow.
I am a FLOWER!

ويتعطر الهواء بشذاي
اشرب الندى خمرة
واصيخ الى اصوات الطيور
وارقص مع ترنح الاعشاب الايقاعي
انا هدية العاشق   انا اكليل العرس
انا ذكرى لحظة سعيدة
انا اخر هدية يقدمها
الاحياء للموتى
انا شطر من السعادة
شطر من الشقاء
غير انني انظر الى الاعالي لارى النور وحده
ولا اخفض بصري لالمح ظلي
انا زهرة

John Milton
Lycidas

(Sad occasion of poem: death of Edward King (Lycidas)
YET once more, O ye Laurels, and once more
Ye Myrtles brown, with ivy never sere
I come to pluck your berries harsh and crude,
And with forced fingers rude
Shatter you leaves before the mellowing year.
Bitter constraint and sad occasion dear
Compels me to disturb your season due;
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer.
Who would not sing for Lycidas? he knew
Himself to sing, and build the lofty rhyme.
He must not float upon his watery bier
Unwept, and welter to the parching wind,
Without the meed of some melodious tear.

(Invocation to the Muses)

Begin, then, Sisters of the sacred well
That from beneath the seat of Jove doth spring;
Begin, and somewhat loudly sweep the string,
Hence with denial vain, and coy excuse:
So may some gentle Muse
With lucky words favour my destined urn.
And as he passes turn,
And bid fair peace be to my sable shroud!,

جون ملتن

ليسداس

مرثاة صديق مات غرقاً في البحر الارلندي

جئت مرة اخرى ياشجيرات الغار مرة اخرى
ايتها الرياحين المربدة واللباب الذي لا يذبل
جئت لاقطف ثمرك النيء الفج
ولا بدد باصابع قوية مندفعة بعنف
اوراقك قبل حلول العام
غير ان الضرورة الملحة والذكرى العزيزة الحزينة
ترغماني على ان اقلق فصلك قبل اوانه
لان لسيداس قد مات مات قبل عنفوانه
لسيداس الفتى الذي رحل دون أن يخلف نظيراً
فمنذا الذي لا يرتل الشعر من اجل لسيداس ؟
فقد كان يحسن انشاد الشعر ويعرف كيف يسمو بقوافيه
فينبغي الا يطفو فوق نعش من ماء
غير مبكي عليه تعبث به الريح المحرقة
دون ان يكأفأ بدمعة شجية

أبدأن اذن ياأخوات البئر المقدسة
التي ينبثق ماؤها من تحت عرش جوبيتر
ابدان وبصوت مرتفع بعض الشيء اعزفن عزفاً ماله من ضريب

فلربما تتلطف علي عروس الشعر الرقيقة
بعد ان تبدي شيئاً من غرور الممانعة ودلال الاعتذار ـ
بالفاظ تدفعها المصادفة الطيبة فتزدان بها محرقة الموتى
وعندما تمر التفتن
واقرأن التحية على ثوب الحداد القاتم الذي انسجه له

● ***

ترجمة صفاء خلوصي

An Example of Blank verse

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony,
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

"Shakespeare"

ما اعذب شعاع القمر راقداً على هذا الشاطيء
ههنا سنجلس وندع اصوات الموسيقى
تتسلل الى اذاننا فالهدوء الناعم والليل
يغدوان لمسات للاتساق العذب
اجلسي يا جيسيكا . وانظري كيف ان قرارة السماء

قد رصعت بصفائح سميكة من الذهب البراق
فليس هناك اصغر جرم مما ترينه
الا وهو يغني في حركته كملاك
ويمعن النظر في صغار الملائكة ذات العيون الشابة
فمثل هذا الاتساق الموسيقي كامن في الارواح الخالدة
الا انه ما دامت هذه الاغلفة الطينية من التفسخ والفناء
تحسبه بفظاظة فليس الى سماعنا اياها من سبيل

شكسبير

نصوص تجارية مترجمة
(اعلان مناقصة)

ندعو بهذا الى تقديم طلبات مناقصة لتجهيز وحدات ضخ مياه الابار الى مديرية شؤون النفط العامة حسب الشروط والمواصفات التي يمكن الحصول عليها من سكرتارية اللجنة في وزارة المالية لقاء دفع ١٥٠ فلساً للنسخة الواحدة وسوف تبقى الاسعار المقدمة ثابتة حتى ترسو المناقصة على احد المتناقصين وعلى المناقص ان يقدم تأمينات قدرها ٧ ٪ للالف دينار الاولى و ٥ ٪ لما تبقى من مجموع السعر المقدم من قبله وسوف تهمل كل مناقصة غير معززة بالتأمينات وعلى المناقص نفسه ان يفتح الاعتماد وسوف تقبل العروض حتى يوم ٩ ـ ٣ ـ ١٩٥٥ وتغلق في الساعة الثانية عشرة من ظهر ذلك اليوم

Commercial Texts

Notice for Tender

1. Tenders are invited for the supply of well water pumping units for the Directorate General of Oil Affairs in accordance with terms and specifications which may be obtained from the Secretary of the committee in the Ministry of Finance against payment of (150) fils per copy.

2. The rates offered shall remain firm until the final award of the tender.

3. The tenderer must make a deposit of 7 per cent for the first thousand dinars and 5 per cent for the rest of the total price. Any tender submitted without deposit will be ignored.

4. The credit must be opened by the tenderer himself.

5. Offers will be accepted up to 9-3-1955 and will be closed at 12 noon of that day.

(بيع الذهب واسعاره)

ان التقرير السنوي لمصرف جنوب افريقيا الاحتياطي لهذه السنة المنتهية في ٣١ اذار يرودنا ببعض المعلومات المفيدة عن الاسعار التي بموجبها يشتري المصرف الذهب من ستخرجيه ويبيعه لبنك انكلترا ويبين لنا ان مستخرجي الذهب لاتحاد جنوب افريقيا منحوا خلال سعة الأشهر الاولى من السنة السعر الثابت السابق وهو ٢٢٣ شلناً و ٣ بسات للاونس الواحد

Gold Sales and its Prices

The annual report of the South African Reserve Bank for the year ended March 31st. gives some useful information about prices at which the Bank has been buying gold from the producers and selling it to the Bank of England. It also states that during the first nine months of the year Union producers were paid the previous fixed price of 223S. 3d. per ounce.

رسالة نعي
من شارلس دكنز الى زوجته
A Letter of Condolescence

Devonshire Terrace,
Tuesday morning April 15, 1851

My Dearest Kate,

Now observe, you must read this letter very slowly and carefully. If you have hurried on thus far without quite understanding (apprehending some bad news) I rely on your turning back and reading again.

Little Dora, without being in the least pain, is suddenly stricken ill. There is nothing in her apearance but perfect rest–you would suppose her quietly asleep, but I am sure she is very ill, and I cannot encourage myself with much hope of her recovery. I do not think her recovery at all likely.

I do not like to leave home, I can do no good here, but I think it right to stay. You will not like to be away, I know, and I cannot reconcile it to myself to keep you away. Forster, with his usual affection for us, comes down to bring you this letter and to bring you home, but I cannot close it without putting the strongest entreaty and injunction upon you to come with perfect composure–to remember what I have often told you, that we never can expect to be exempt, as to our many children, from the afflictions, of other parents and that if – if when you come I should even have to say to you, "our little baby is dead," you are to do your duty to the rest, and to show yourself worthy of the great trust you hold in them.

If you will only read thissteadilyI have a perfect confidence in your doing what is right.

Ever affectionately,
Charles Dickens

L. Schuster, op. cit., P. 277.

ديفونشير تيريس
صبيحة الثلاثاء ١٥ نيسان سنة ١٨٥١
كيتي يا أعز الناس

لاحظي ان تقرئي هذه الرسالة ببطء متناه وعناية شديدة فاذا كنت قد أسرعت الى هذا الحد دون أن تفهمي شيئاً على وجه الضبط (متوقعة بعض الاخبار السيئة) فانا أعتمد عليك في ان تعودي فتقرئي الرسالة من جديد

ان دورا الصغيرة مرضت فجأة ـ دون ان تشعر بأقل ألم ـ وليس في مظهرها غير الطمأنينة التامة وان الانسان ليظنها نائمة بهدوء ولكنني متأكد من انها مريضة جداً ولا أستطيع أن أمني نفسي بكبير أمل في شفائها لا أعتقد (ولم أقول لك بانني اعتقد ياعزيزتي) بان شفاءها محتمل باي حال من الاحوال لا أريد أن اترك البيت رغم انني لا أستطيع أن اقوم هنا بعمل مجد ومع ذلك فاعتقد بصواب بقائي انا اعلم انه لن يعجبك المكوث بعيدة عني ولا أستطيع أن اروض نفسي على ذلك سيأتيك فورستر الذي عودنا على مودته ليبلغك رسالتي هذه وليصطحبك الى البيت ولكن ليس بوسعي ان انهي هذه الرسالة دون ان ارجو منك رجاء شديداً واطلب اليك أن تأتي مالكة لقياد نفسك وان تذكري ما كنت أقوله لك غالباً وهو اننا لا يمكن أن نستثني في اطفالنا العديدين مما تصاب به الاسر الاخرى وانه حتى لو قلت لك عند مجيئك ان طفلتنا الصغيرة قد ماتت ينبغي عليك أن تقومي بواجبك تجاه الآخرين وانك جديرة بالثقة العظيمة التي تمتلكينها في نفوسهم

فاذا ما قرأت هذه الرسالة بهدوء وثبات فلي الثقة التامة من انك تعلمين ما فيه الحكمة والصواب

المحب لك دوما
شارلس دكنز

Drilling muds are needed to lubricate the drill bit; to stabilise boreholes against collapse; to transport rock cuttings to the surface and to prevent the influx of reservoir fluids into the borehole. These muds comprise various solids suspended in water (water based muds) or oily emulsions and water (oil-based muds), and are recirculated throughout the drilling operation.

Oil–based muds are particularly useful in the drilling of wells at a sharp angle from a platform, enabling wider recovery from the field. Surplus mud is removed from the drill cuttings before discharging; when oil–based mud is used the discharged cuttings contain typically 15 per cent oil. A number of steps can be taken to minimise adverse environmental effects, these include:

* Replacement of diesel oil, as a base, by more expensive low toxicity oil;
* Improvement of handling techniques, thus minimising spills;
* Reduction in the amount of mud and hence oil adhering to discharged cuttings by the efficient use of separation equipment; and
* Research into drilling muds with the same properties as oil–based muds but containing far less oil.

In the North Sea, the environmental effects of the cuttings on the sea bed from both water–and oil–based muds are localised to within 500 metres of the point of discharge and there is evidence that recovery of the sea bed takes place after cessation of drilling.

Most oil exploration and production activities are subject to national regulations which are set at levels that prevent harm to the marine environment. Most companies also have their own strict internal standards, which are adopted where national requirements do not exist.

تدعو الحاجة الى اطيان الحفر لتزليق لقمة الثقب وتثبيت ثقوب الحفر ضد الانهيار ونقل قطع صخرية الى السطح والحيلولة دون تدفق سوائل المكمن الى داخل ثقب الحفر وتشتمل هذه الاطيان على مواد صلبة مختلفة معلقة في الماء (تعرف بالاطيان المائية القاعدة) أو على مستحلبات نفطية مع الماء (تعرف بالأطيان النفطية القاعدة) ويعاد تدويرها خلال مراحل عملية الحفر بأكملها

والأطيان النفطية القاعدة مفيدة بصورة خاصة في حفر الابار على شكل زاوية حادة من المنصة الأمر الذي يمكن من استخلاص أوسع مدى من الحقل وينتقل الطين

الفائض من قطع الحفر قبل التفريغ وعندما يستعمل الطين النفطي القاعدة تكون القطع المفرغة حاوية مثالياً ١٥ في المئة من النفط وتشمل الخطوات المتخذة لتقليل التأثيرات البيئية المعاكسة الى الحد الأدنى

- استبدال زيت الديزل كزيت قاعدي بنفط أبهظ ثمناً ذي سمية منخفضة
- تحسين الأساليب التقنية للمعالجة وبالتالي تخفيض الاراقات الى الحد الأدنى
- تخفيض كمية الطين وبالتالي النفط الملتصق بالقطع المفرغة باستعمال أجهزة الفصل الفعالة
- البحث في الاطيان ذاتها المماثلة للأطيان النفطية القاعدة ولكنها تحوي نفطاً أقل بكثير

وفي بحر الشمال يجري حصر التأثيرات البيئية للقطع في قاع البحر سواء تلك الناجمة عن الاطيان المائية القاعدة أو التي مصدرها الاطيان النفطية القاعدة ضمن ٥٠٠ متر من نقطة التفريغ وتوجد بينة تدل على ان استعادة قاع البحر لوضعه السابق تأخذ مجراها بعد توقف عملية الحفر

ومعظم أنشطة التنقيب والحفر يخضع لأنظمة وطنية توضع على مستويات تحول دون الحاق ضرر بالبيئة البحرية وتحوز اغلبية الشركات أيضاً مستوياتها الذاتية الداخلية الصارمة التي يجري تبنيها حيث لا توجد متطلبات وطنية

Appendix II
The Metres in English and Arabic

A / The Metres in English [1]

English verse is based on stress. The metre is the regular pattern of stressed and unstressed syllables in a line of poetry. It should be made clear that the metrical pattern is usually not constant throughout a poem. What determines the basic metre in a poem is the metrical foot that appears most regularly in the lines.

The foot is the basic unit of measuring rhythm. A foot generally consists of two or three syllables (one of which is stressed); but in seldom cases it is a single stressed syllable. Some stressed syllables are light and almost equal to unstressed syllables. In other cases, the stress is found to be equally distributed over two adjacent syllables.

The main feet in English poetry are:

1. The Iambic Foot: It consists of one unstressed syllable followed by one stressed. The following line is an example (which consists of five feet):

Now all the youth of England are on fire.
(Shakespeare)

2. The trochee (trochaic): one stressed syllable followed by one unstressed; a falling metre, the foot falling away from the stress.
Let her live to earn her dinner. J.M. synge)
3. The anapaest (anapaestic): two unstressed syllables followed by one stressed; a rising metre.
There are many who say that a dog has his day.
(Dylan Thomas)
4. The dactyl (dactylic): one stressed syllable followed by two unstressed; a falling metre.
Take her up tenderly. (Hood)
5. The spondee (spondaic): two stressed syllables; most often used as a substitute for an iamb or trochee; it neither rises nor falls.
Smart lad, to slip betimes away. (A.E. Housman)

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(1):
For further details, see *A Dictionary of Literary Terms*, Constable and Company ltd. London, 1964.

6. The pyrrhic foot (two unstressed syllables) lacks a stress. It is often not considered a legitimate foot in English.

Metre produces rhythm, recurrences at equal intervals, but rhythm (from a Greek word meaning 'flow') is usually applied to larger units than feet. Often it depends most obviously on pauses. Thus, a poem with run–on lines will have a different rhythm from a poem with end–stopped lines, even though both are in the same metre. And prose, though it is unmetrical, can thus have rhythm too. In addition to being affected by syntactical pauses, rhythm is affected by pauses due to consonant clusters and the length of words. Polysyllabic words establish a different rhythm from monosyllabic words, even in metrically identical lines. One can say, then, that rhythm is altered by shifts in metre, syntax and the length and ease of pronunciation. But even with no such shift, even if a line is repeated verbatim, a reader may sense a change in rhythm. The rhythm of the final line of poem, for example, may well differ from that of line before, even though in all other respects the lines are identical.

Though rhythm is basic to poetry, rhyme is not. Rhyme is the repetition of identical or similar sounds. It is, presumably, pleasant in itself; it suggests order, and it may also be related to meaning, for it brings two words sharply together, often implying a relationship.

Free verse (or vers libre): rhythmical lines varying in length, adhering to no fixed metrical pattern, and usually unrhymed. The pattern is often largely based on repetition and parallel grammatical structure. Though such a form may appear unrestrained, as T.S. Eliot (a practitioner) has said, 'No vers is libre for the man who wants to do a good job' Here is an example, from D.H. Lawrence's Snake.

A snake came to my water–trough
On a hot, hot day, and I in pyjamas for the heat,
To drink there.

The Metres in Arabic[1]

Every verse of Arabic poetry consists of a certain number of feet. Each foot is called تفعيله A group of feet constitutes a metre. The foot consists of movent letters followed by quiescent ones.
The metres are usualled considered to be sixteen in number.

1. The al-Tawil metre:

This is a very common metre in Arabic poetry, which has the form:

فعولن مفاعيلن فعولن مفاعيلن ولا تقتلوا النفس التي حرم الله

2. The al-Madid Metre:

This metre has the form:

فاعلاتن فاعلن فاعلاتن يا لبكر أنشِروا لي كُلَيْبَا

3. The al-Basit Metre:

This metre has the form:

مستفعلن فاعلن مستفعلن فعلن فاصبحوا لاَ يُرى الا مساكنهم

4. The al-Kamil Metre:

This metre has the form:

متفاعلن متفاعلن متفاعلن صلوا عليه وسلموا تسليماً

5. The al-Wafir Metre:

The form this metre has is:

مفاعلتن مفاعلتن فعولن الا بعداً لعاد أو حسود

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(1) For further details see: *A Grammar of the Arabic language*, W. Right. Cambridge 1971.

6. The al-Hazaj Metre:

This metre has the form

مفاعلين مفاعلين هَزِ جتُم يا منى النفس

7. The al-Rajaz Metre:

It has the form:

مستفعلن مستفعلن مستفعلن اجزاءهْ بين الورى لا تنكر

8. The al-Ramal Metre:

This metre has the form:

فاعلاتن فاعلاتن فاعلن لذة للمختفي وللمجتلي

9. The al-Sari Metre:

It has the form:

مستفعلن مستفعلن فاعلن كرر على سمعي به ياند يم

10. The al-Munsarih Metre:

This metre has the form:

مستفعلن فاعلاتن مفتعلن بدا لهم سيئات ما عملوا

11. The al-Khafif Metre:

This metre has the form:

فاعلاتن مستفعلن فاعلاتن ان كيد الشيطان كان ضعيفا

12. The al-Muḍariᶜ Metre:

مَفاعِلن فاعلاتن أيا مُحيِّي ألبلاد

13. The al-Muqtaḍib Metre:

فاعلاتن مفتعلن اقتضبه حين صَبَا

14. The al-Mujtath Metre:

مستفعلن فاعلاتن مُجتثَ شعري ألقى

15. The al-Mutadarak Metre:

This metre has the form:

فاعْلنْ فاعلن فاعلن فاعلن جاءَنا عامر سالما غانماً

16. The al-Mutaqarib Metre:

فعولن فعولن فعولن فعول   اذا الشعب يوماً اراد الحياة

Some Arabic metres have been compared to the English metres. Four Arabic metres, namely the rajaz, sari, kāmil, and wāfir have been compared to the iambic metres. Four other Arabic metres have been compared to Anapaestic English metres, namely, the mutadārik, basit, munsarih, and muqtadib. Three other Arabic metres have been compared to Amphibrachic English metres, namely, the mutaqarib, tawil, and mudaric.

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